

The Complete
ALICE
In
Wonderland



Lewis Carroll
Leah Moore
John Reppion
Erica Awano





Dynamite Entertainment presents:

The Complete Alice In Wonderland™

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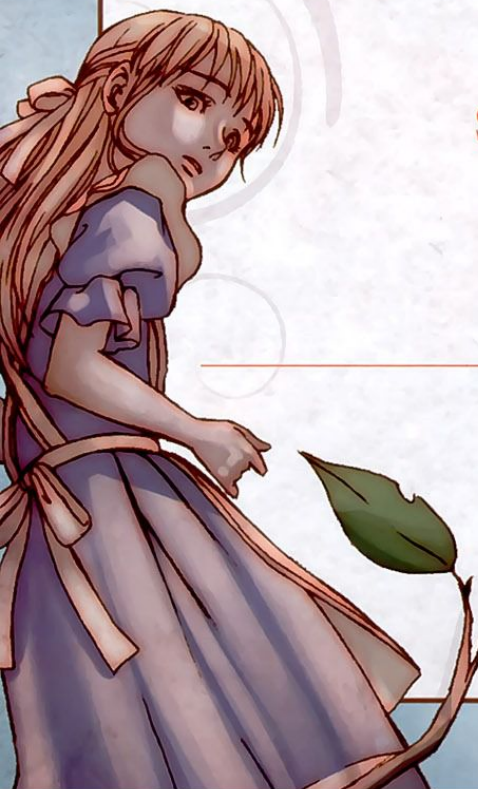
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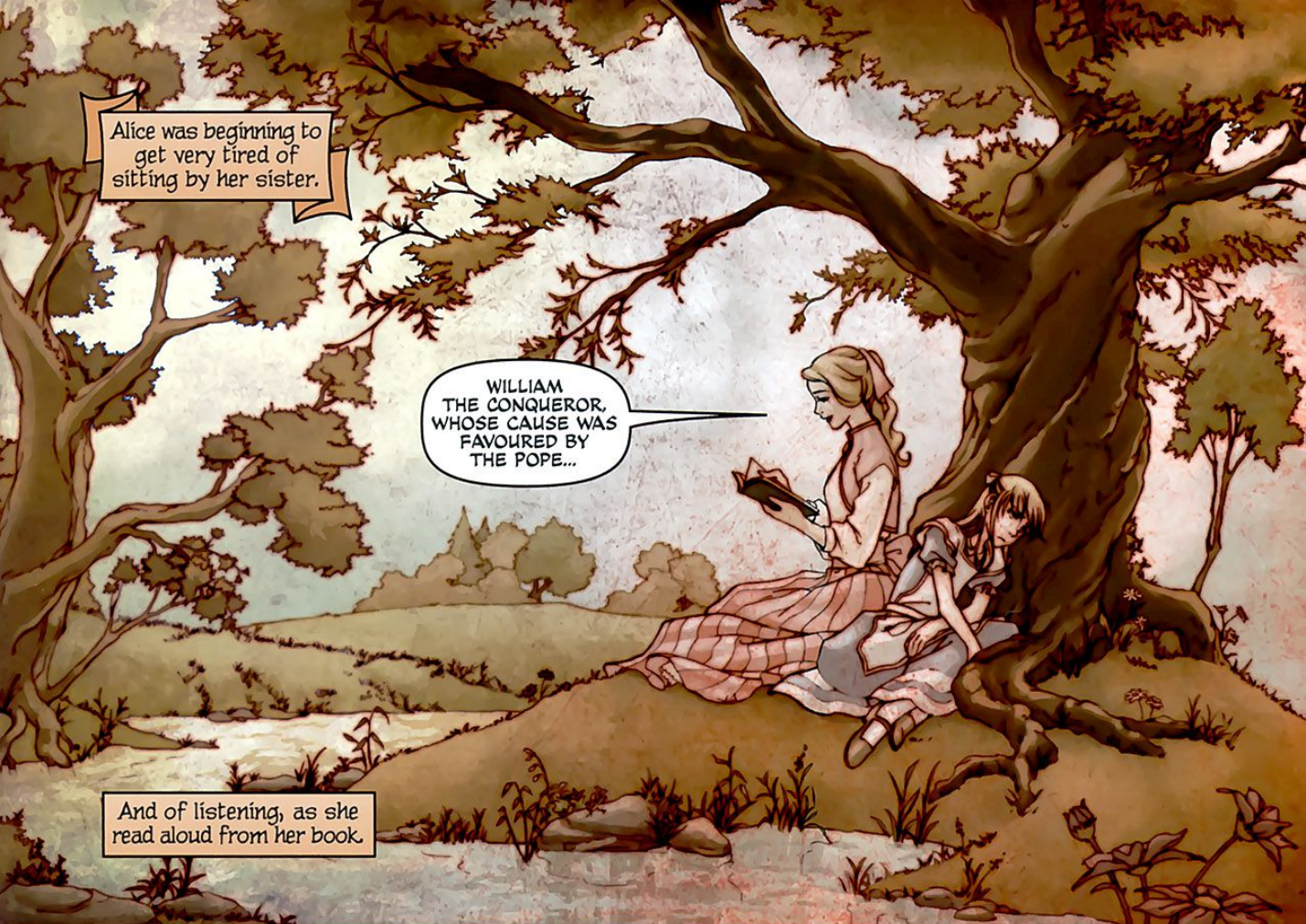
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Alice was beginning to get very tired of sitting by her sister.

WILLIAM
THE CONQUEROR,
WHOSE CAUSE WAS
FAVOUR'D BY
THE POPE...

And of listening, as she read aloud from her book.



She was considering whether the pleasure of making a daisy chain would be worth the trouble of getting up and picking them...

...when a white rabbit with pink eyes ran close by her.



There was nothing so very remarkable about that, and the hot day was making her feel rather sleepy and stupid...



...but when she saw the rabbit take a watch out of its waistcoat pocket, and she heard it say to itself...

OH DEAR!
OH DEAR! I
SHALL BE
TOO LATE!



Alice started to her feet, and, burning with curiosity, she ran across the field after it.



The rabbit hole went along like a tunnel, and then dipped suddenly down, so Alice had not a moment to think about stopping herself.



She found herself falling down what seemed to be a deep well.

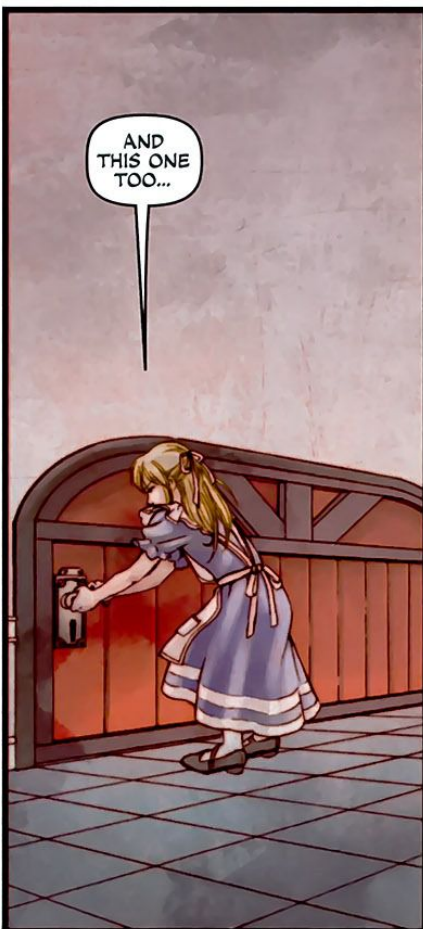
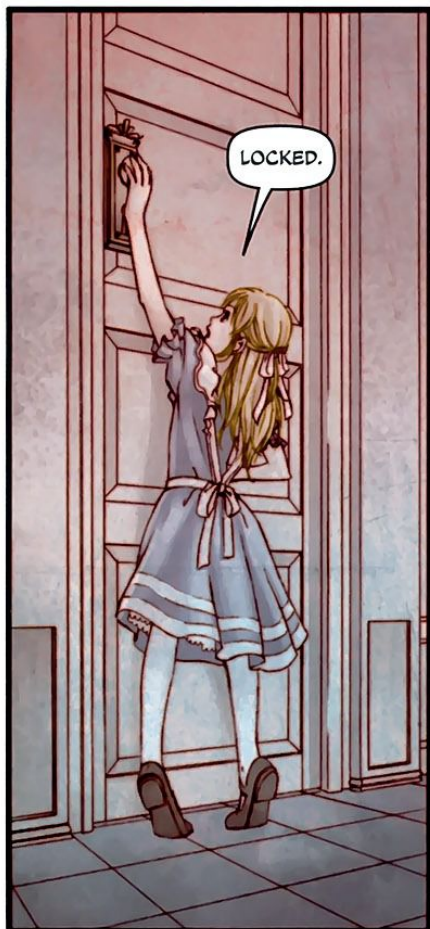
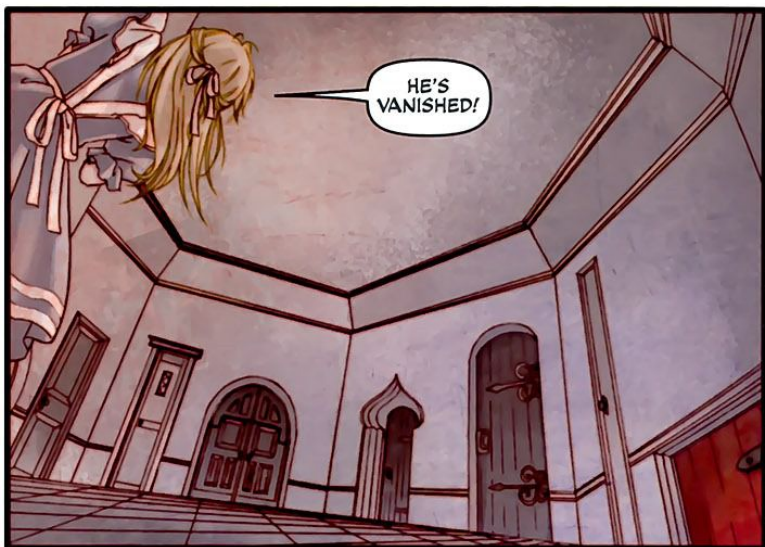
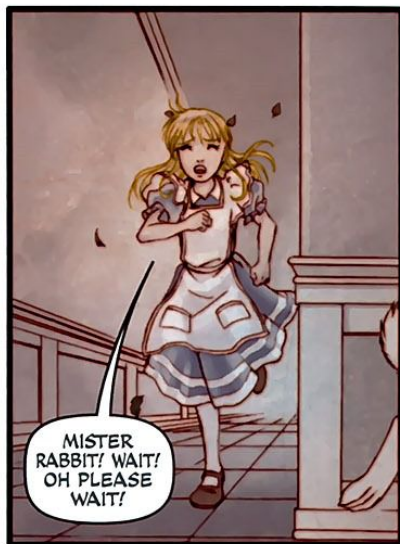
Either the well was very deep or she fell very slowly, for she had plenty of time as she went down to look about her.

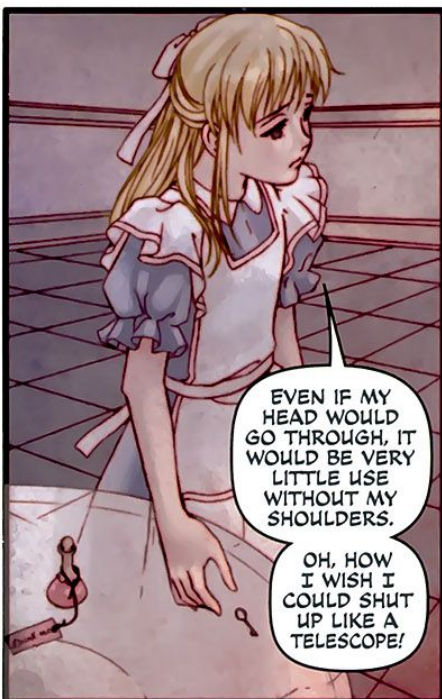
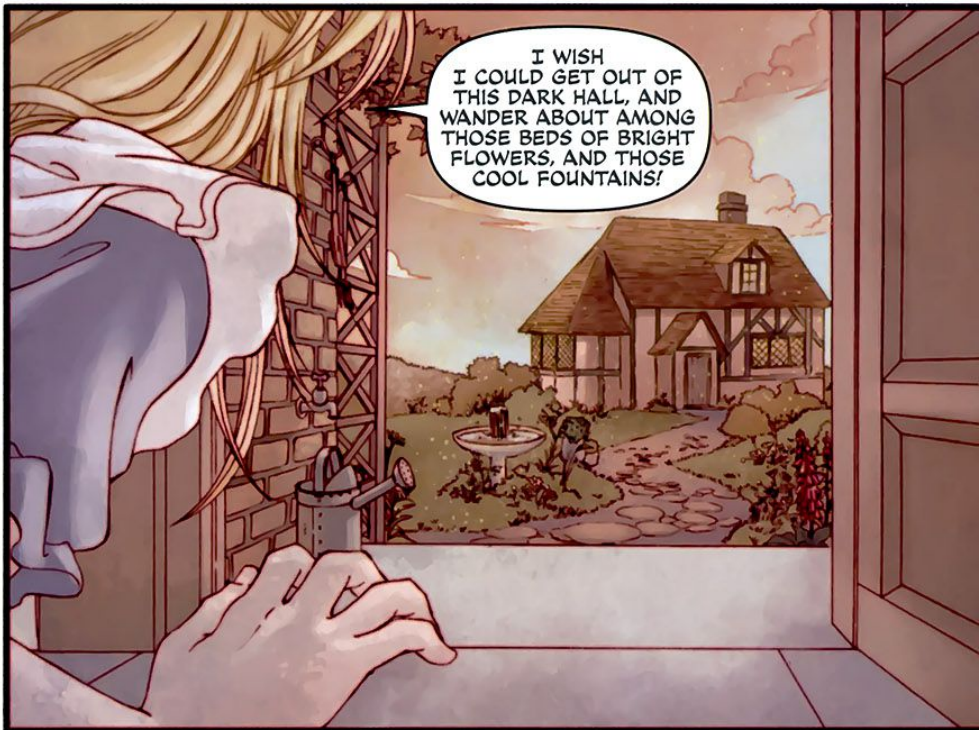
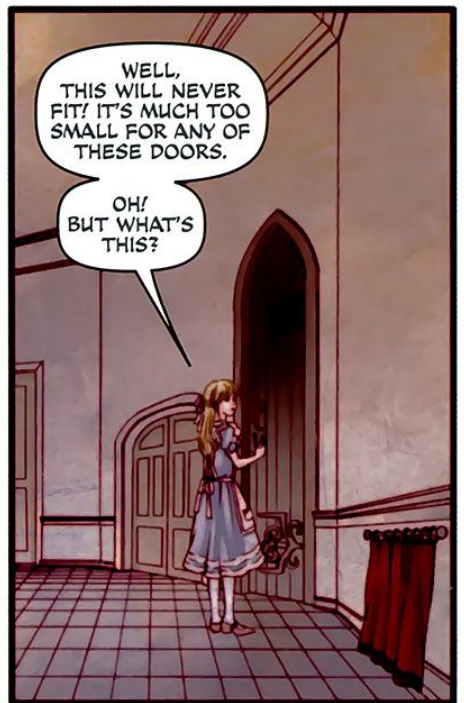
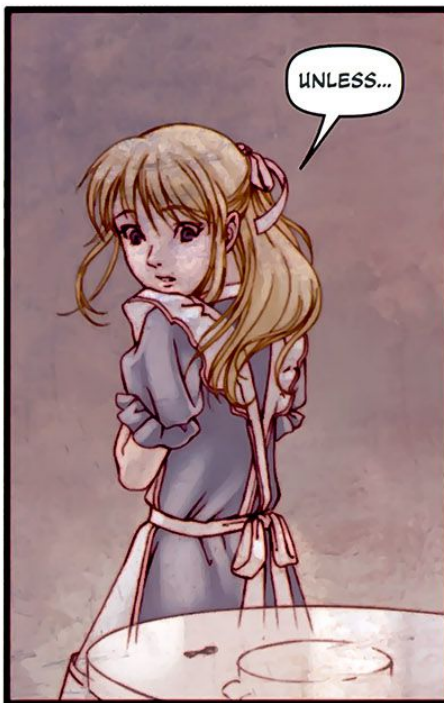


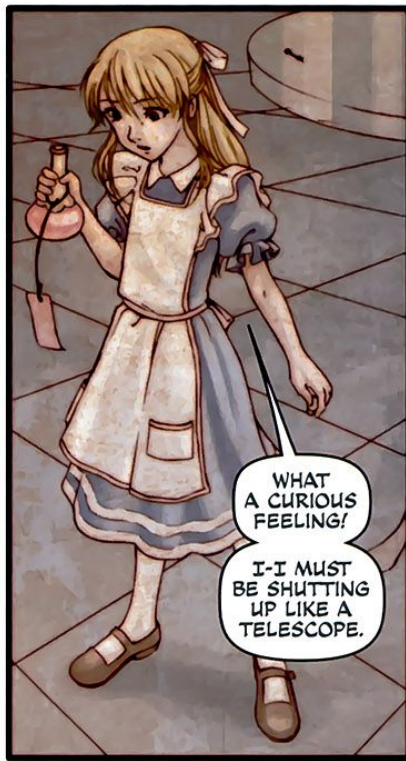
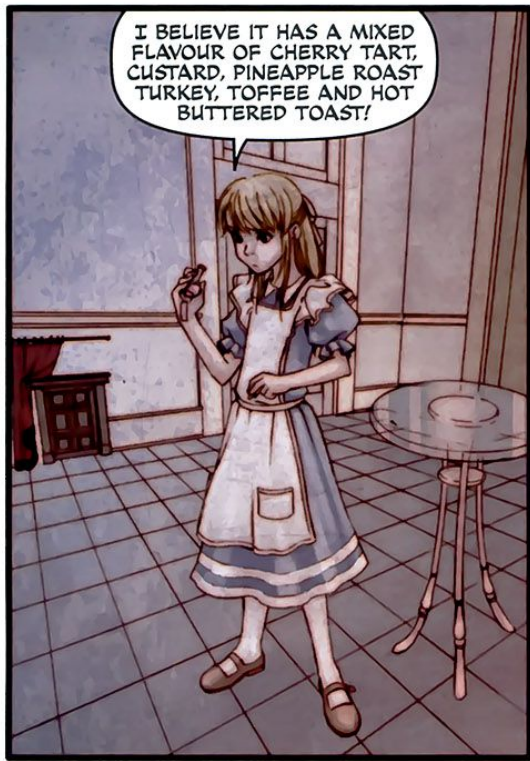
WELL! AFTER SUCH A FALL AS THIS I SHALL THINK NOTHING OF TUMBLING DOWNSTAIRS! HOW BRAVE THEY'LL ALL THINK ME AT HOME!

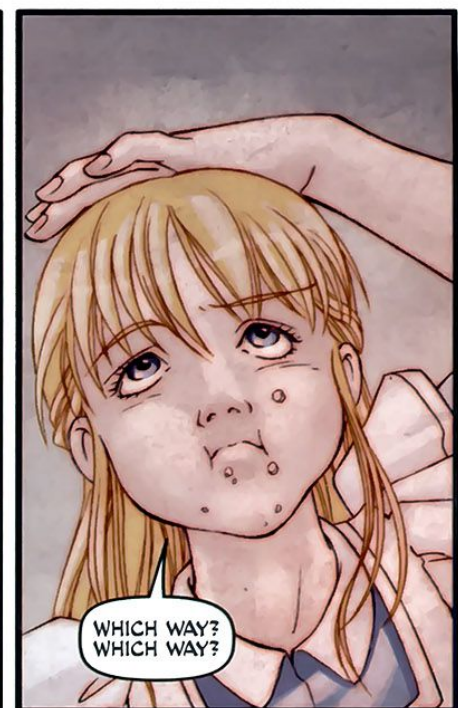
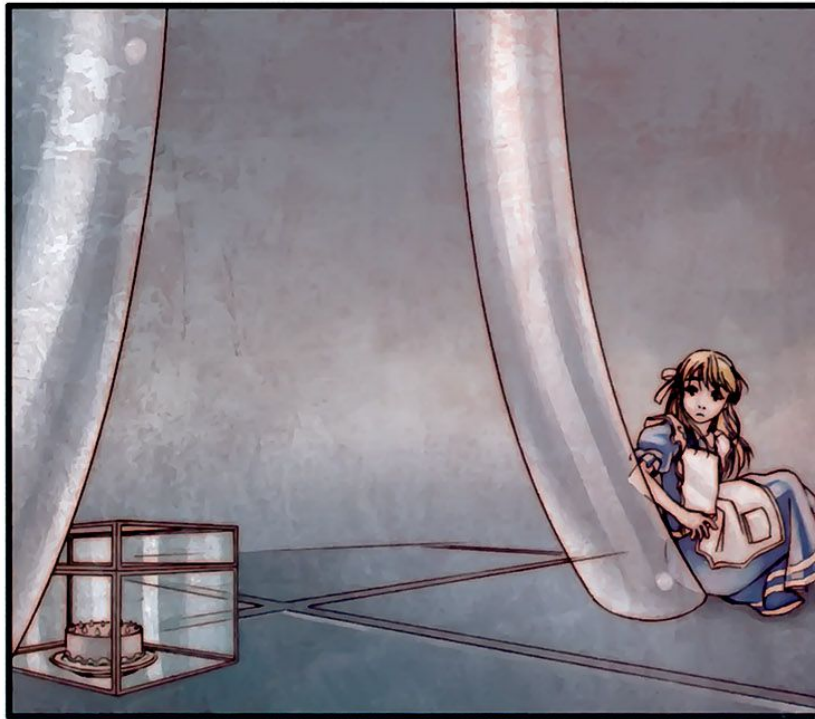
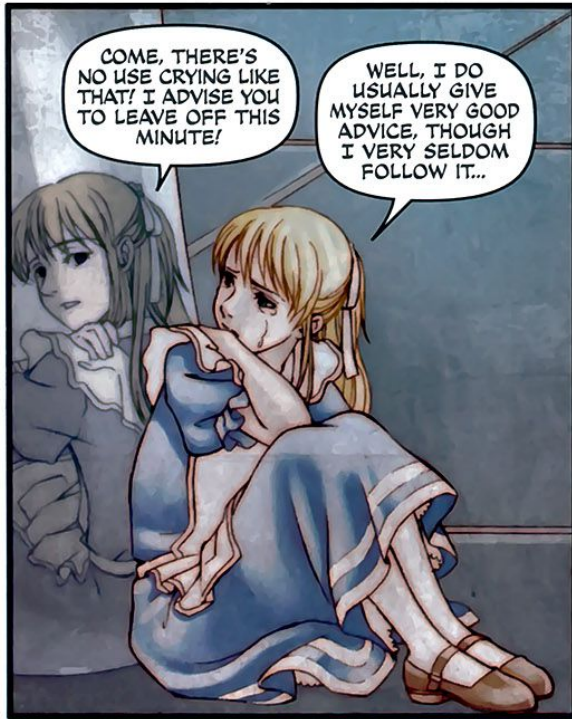
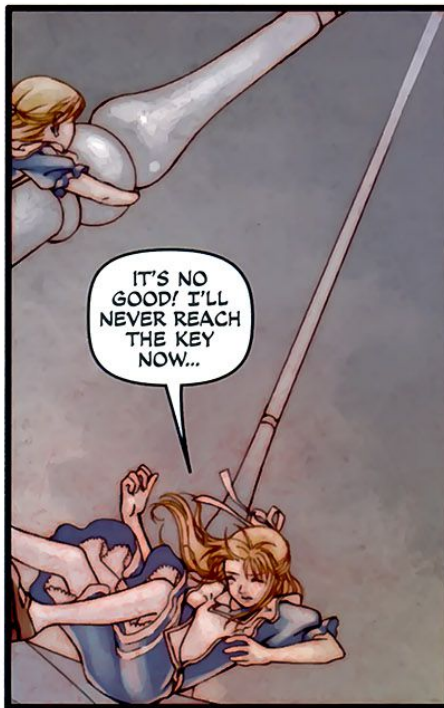
WHY, I SHOULDN'T SAY ANYTHING ABOUT IT, EVEN IF I FELL OFF THE TOP OF THE HOUSE!





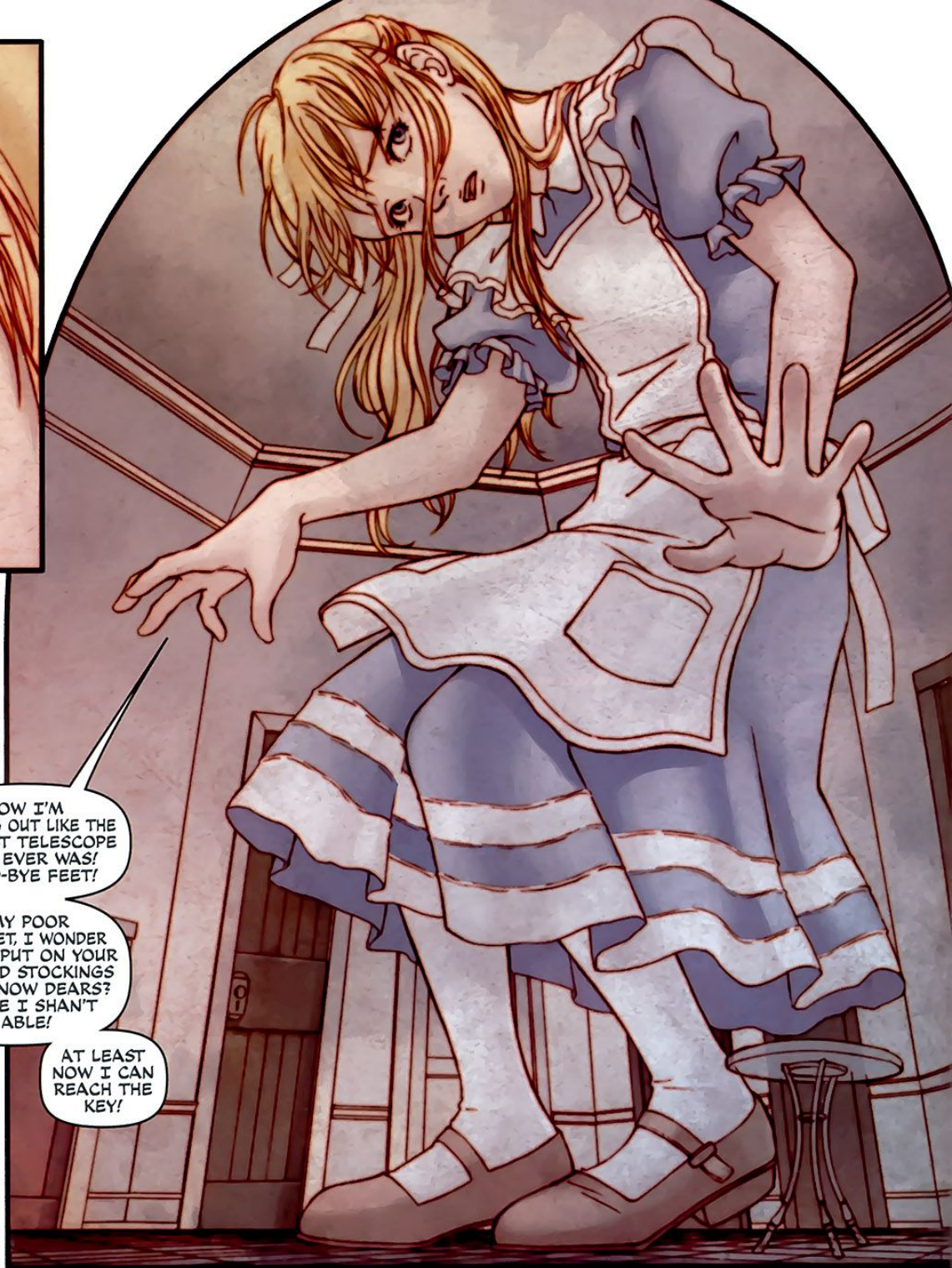








CURIOUSER
AND
CURIOUSER!



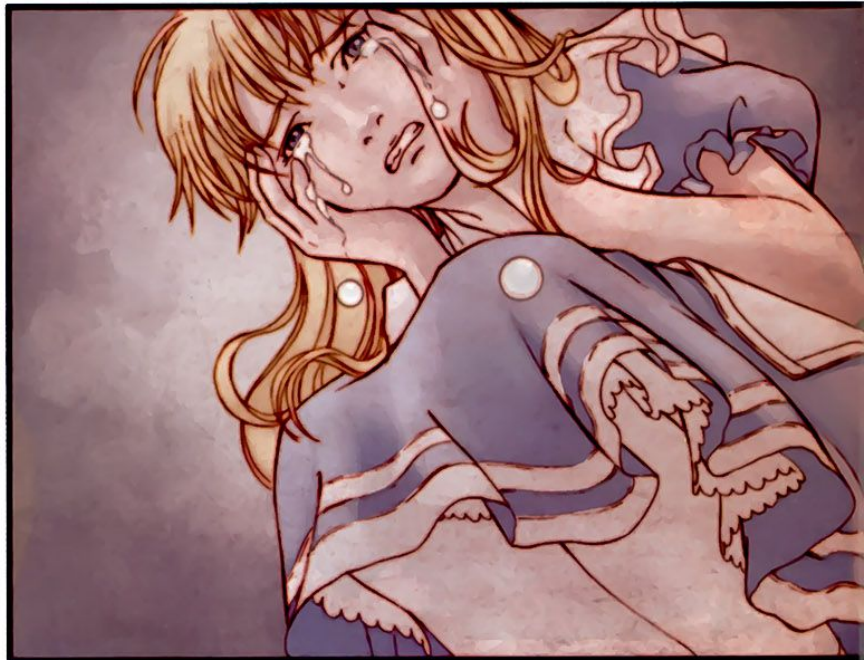
NOW I'M
OPENING OUT LIKE THE
LARGEST TELESCOPE
THAT EVER WAS!
GOOD-BYE FEET!

OH, MY POOR
LITTLE FEET, I WONDER
WHO WILL PUT ON YOUR
SHOES AND STOCKINGS
FOR YOU NOW DEARS?
I'M SURE I SHAN'T
BE ABLE!

AT LEAST
NOW I CAN
REACH THE
KEY!



OH IT'S MORE
HOPELESS THAN EVER!
I SHALL NEVER GET
THROUGH!

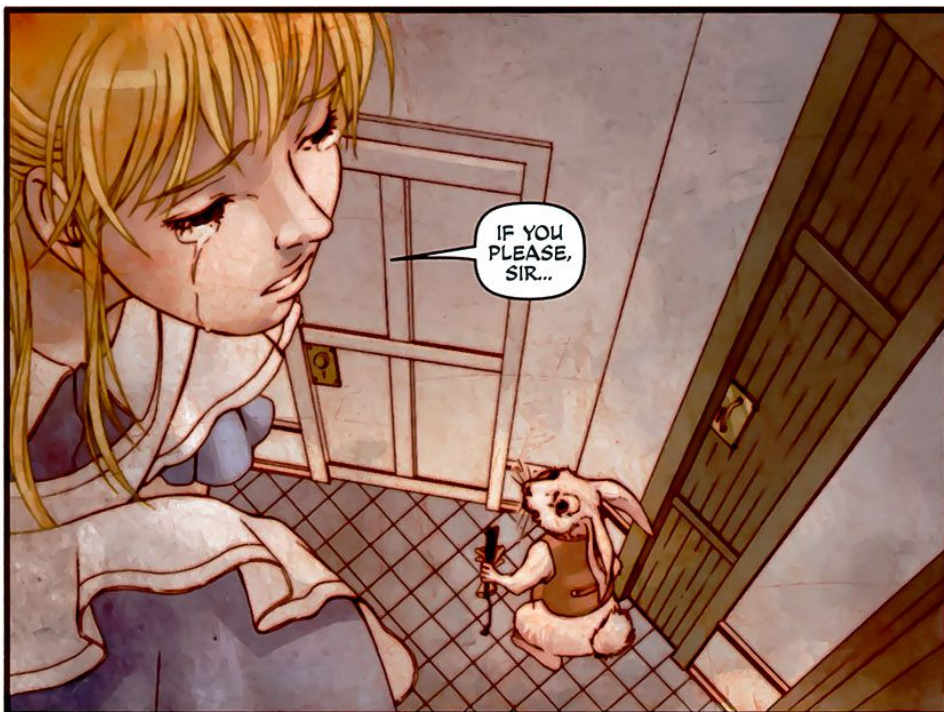




OH! THE DUCHESS! THE DUCHESS!



OH! WON'T SHE BE SAVAGE IF I'VE KEPT HER WAITING!



IF YOU PLEASE, SIR...

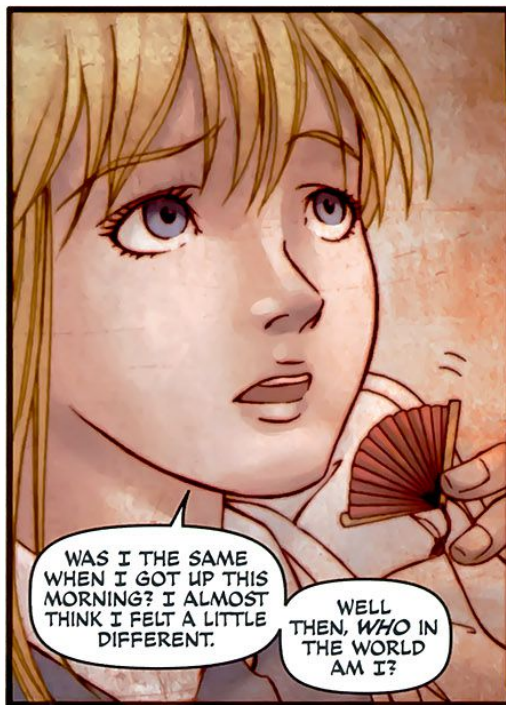


OH, DO COME BACK MISTER RABBIT. I PROMISE I MEAN NO HARM!



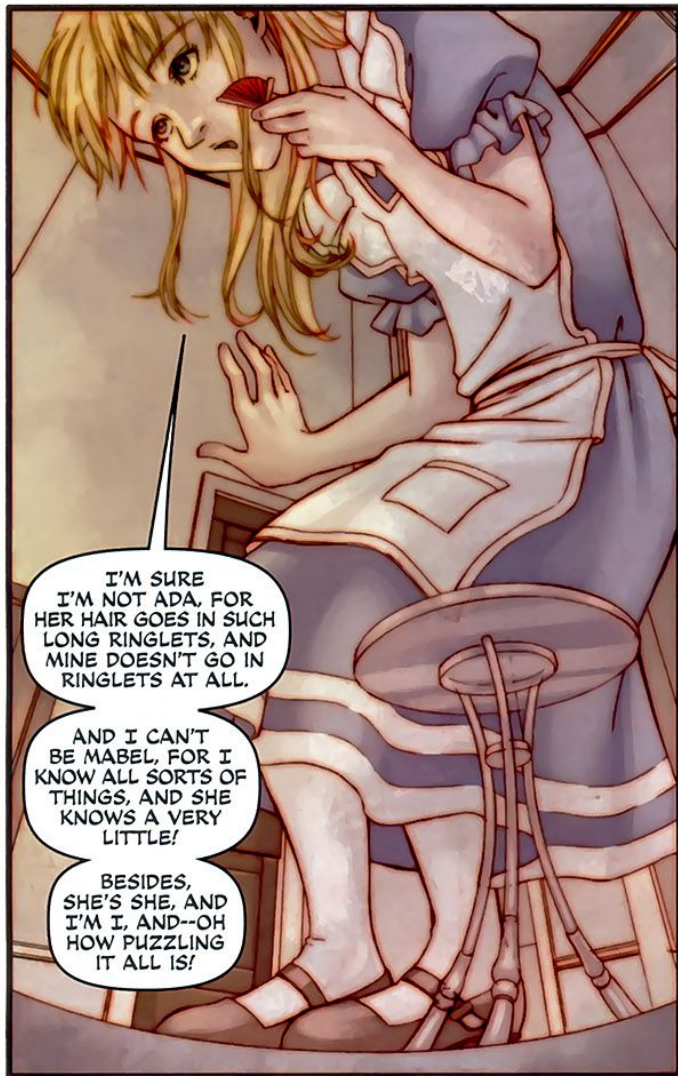
DEAR, DEAR! HOW QUEER EVERYTHING IS TO-DAY! AND YESTERDAY THINGS WENT ON JUST AS USUAL.

I WONDER IF I'VE BEEN CHANGED IN THE NIGHT?



WAS I THE SAME WHEN I GOT UP THIS MORNING? I ALMOST THINK I FELT A LITTLE DIFFERENT.

WELL THEN, WHO IN THE WORLD AM I?



I'M SURE I'M NOT ADA, FOR HER HAIR GOES IN SUCH LONG RINGLETS, AND MINE DOESN'T GO IN RINGLETS AT ALL.

AND I CAN'T BE MABEL, FOR I KNOW ALL SORTS OF THINGS, AND SHE KNOWS A VERY LITTLE!

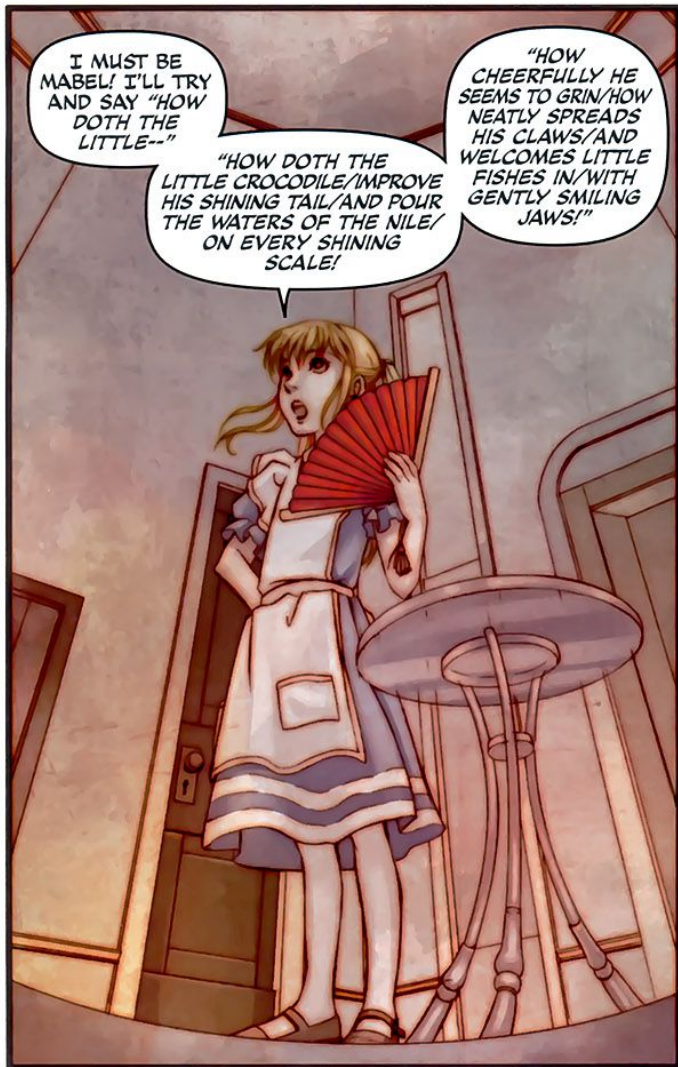
BESIDES, SHE'S SHE, AND I'M I, AND--OH HOW PUZZLING IT ALL IS!



I'LL TRY IF I KNOW ALL THE THINGS I USED TO KNOW. LET ME SEE.

FOUR TIMES FIVE IS TWELVE, FOUR TIMES SIX IS THIRTEEN, AND FOUR TIMES SEVEN IS--OH DEAR!

LET'S TRY GEOGRAPHY. LONDON IS THE CAPITAL OF PARIS, AND PARIS IS THE CAPITAL OF ROME, AND ROME--NO, THAT IS ALL WRONG!



I MUST BE MABEL! I'LL TRY AND SAY "HOW DOTHTHE LITTLE--"

"HOW DOTHTHE LITTLE CROCODILE/IMPROVE HIS SHINING TAIL/AND POUR THE WATERS OF THE NILE/ ON EVERY SHINING SCALE!"

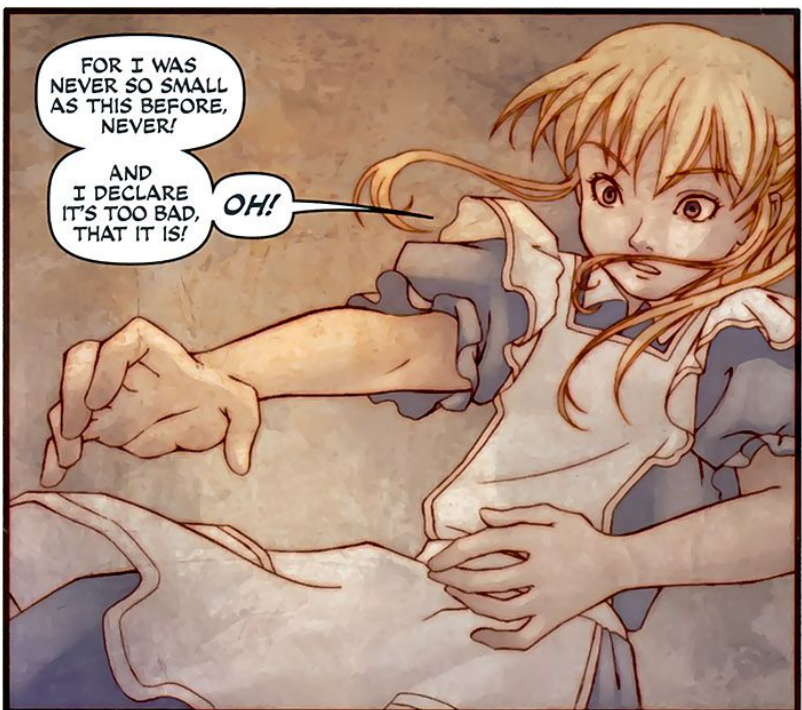
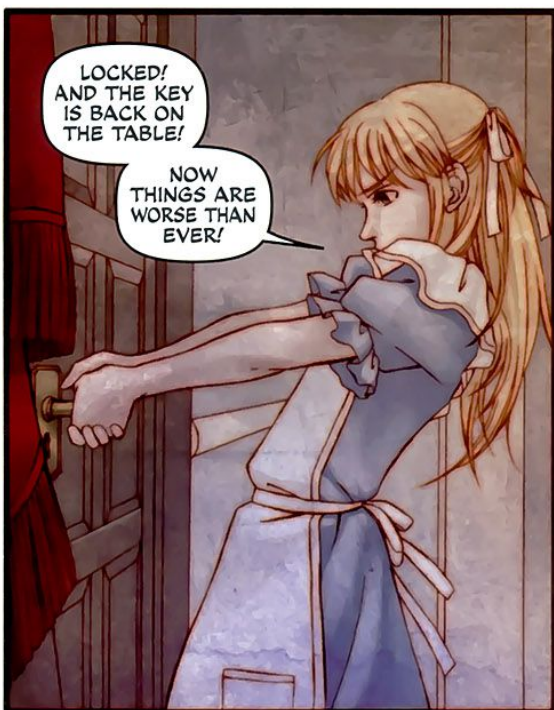
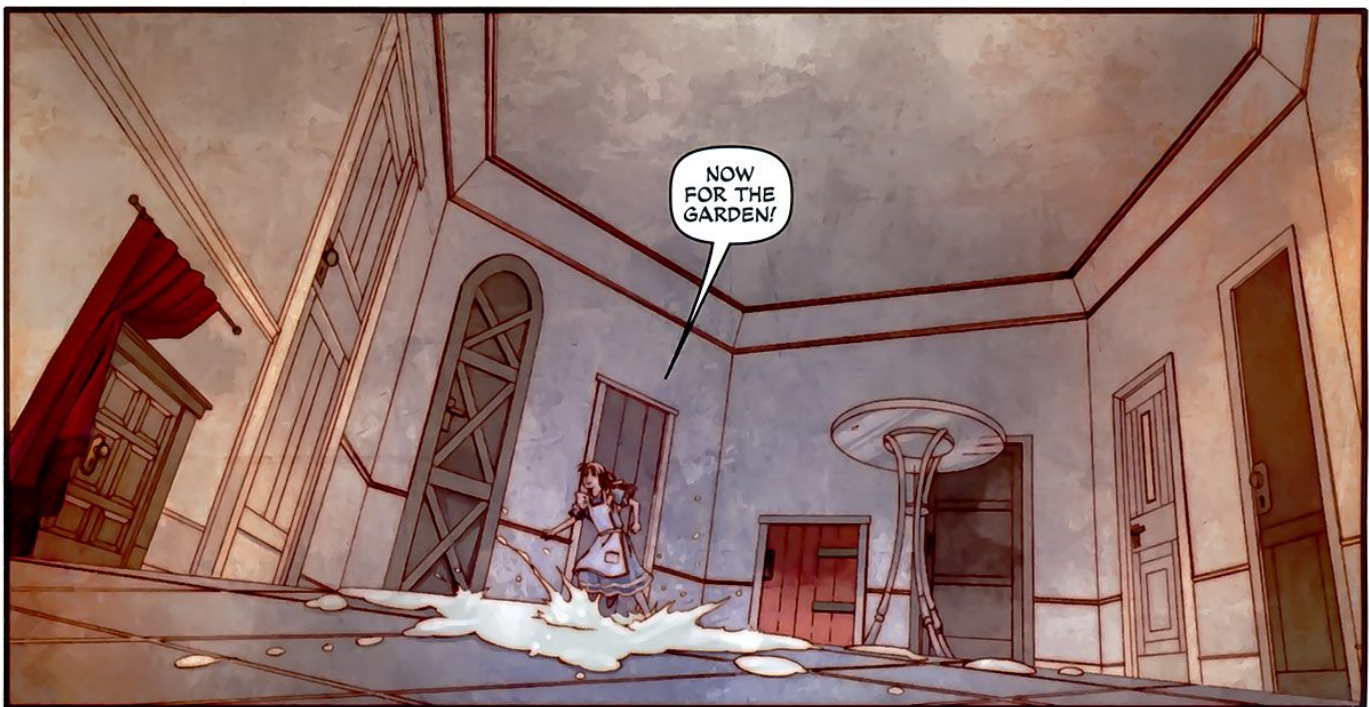
"HOW CHEERFULLY HE SEEMS TO GRIN/HOW NEATLY SPREADS HIS CLAWS/AND WELCOMES LITTLE FISHES IN/WITH GENTLY SMILING JAWS!"

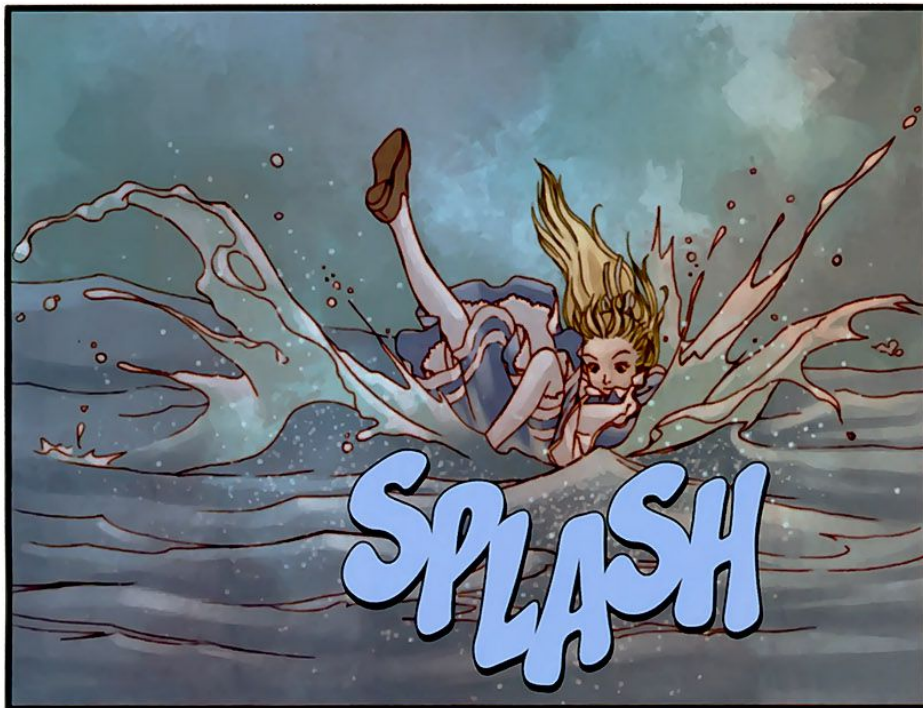


I'M SURE THOSE ARE NOT THE RIGHT WORDS, I MUST BE MABEL AFTER ALL!

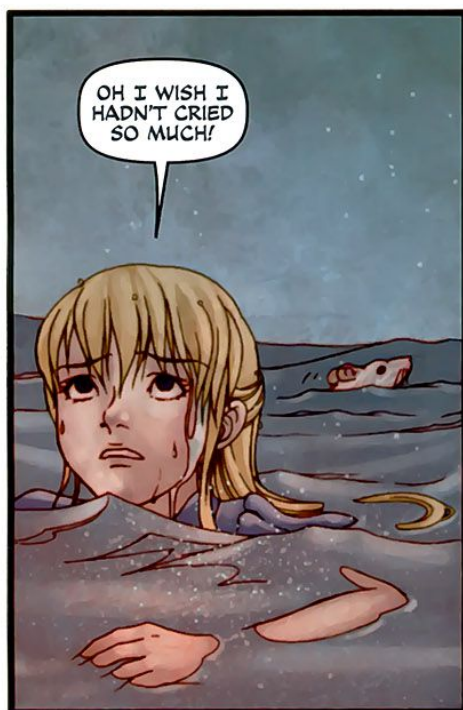
I SHALL HAVE TO GO AND LIVE IN THAT POKY LITTLE HOUSE, AND I SHALL HAVE NEXT TO NO TOYS TO PLAY WITH, AND OH! EVER SO MANY LESSONS TO LEARN!

IF I'M MABEL I'LL STAY DOWN HERE.

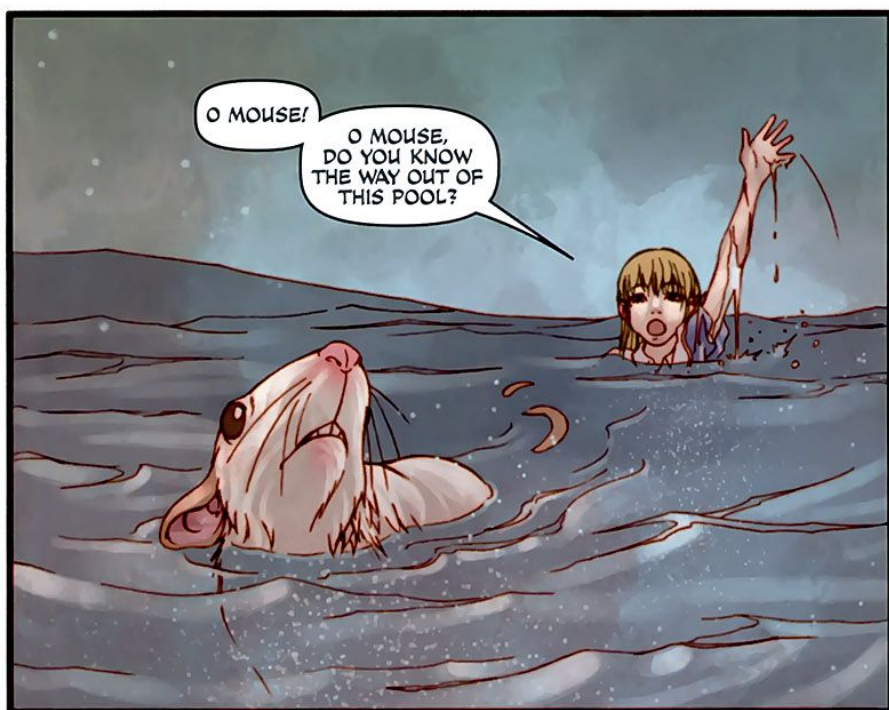




I-I MUST HAVE FALLEN INTO THE SEA! NO... WHY IT IS MY OWN TEARS!



OH I WISH I HADN'T CRIED SO MUCH!



O MOUSE!

O MOUSE, DO YOU KNOW THE WAY OUT OF THIS POOL?



DO YOU UNDERSTAND? PERHAPS YOU ARE A FRENCH MOUSE?

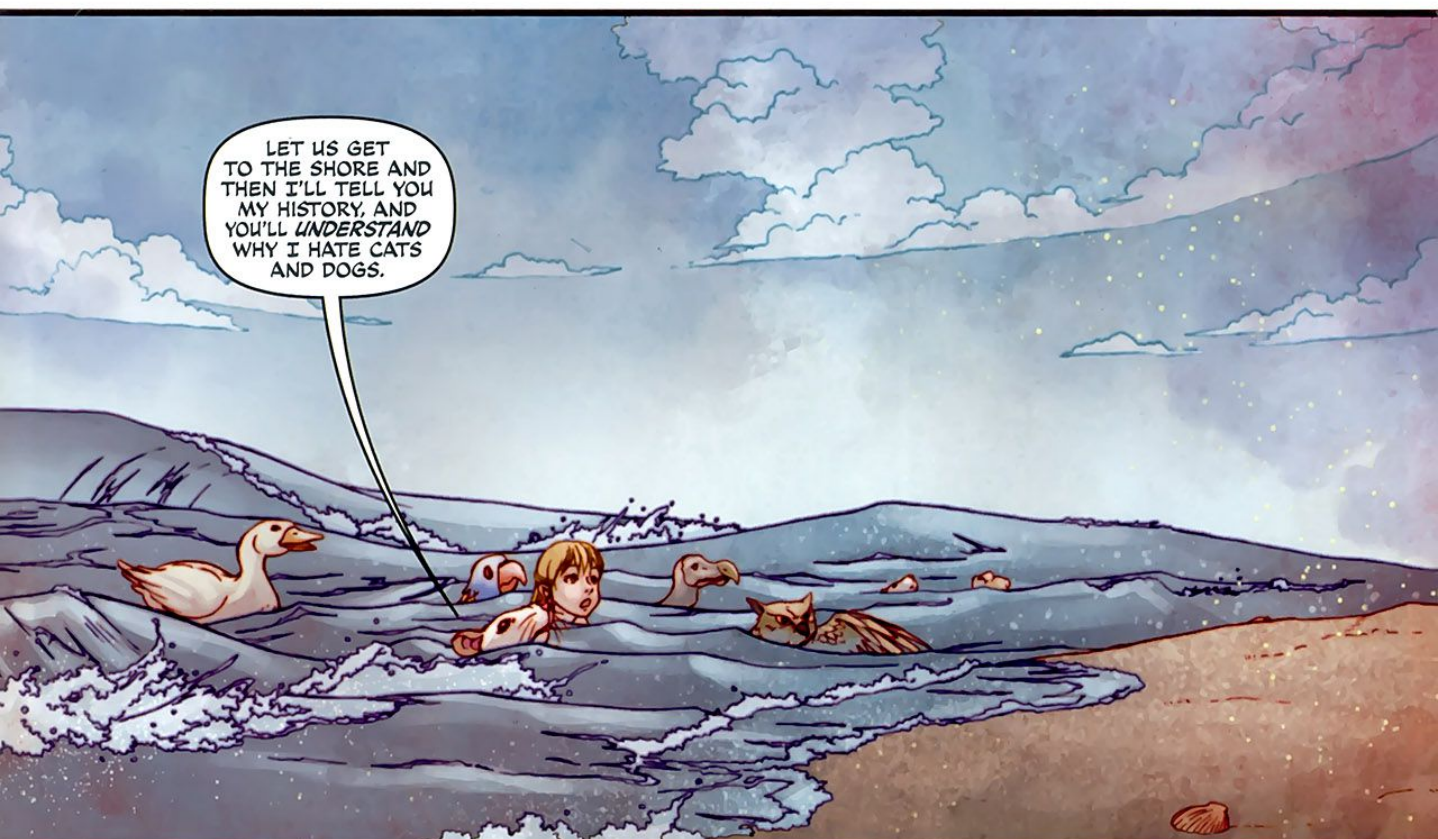
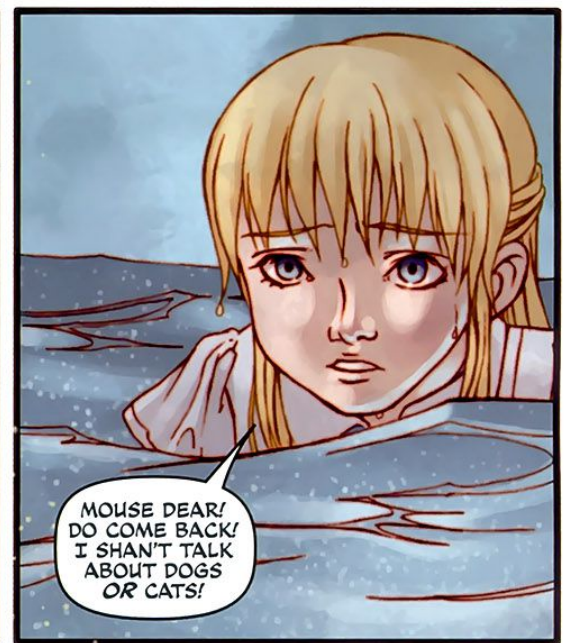
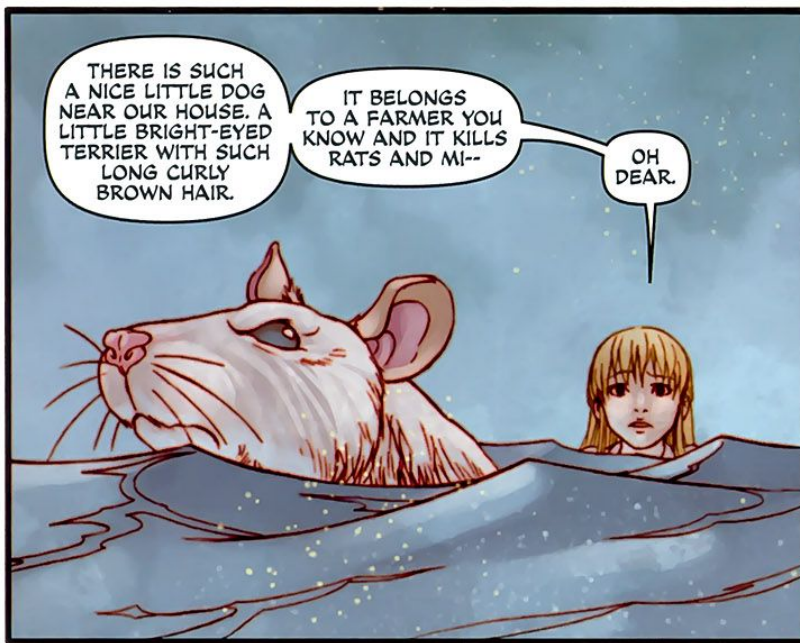
NOW LET ME SEE... "OU EST MA CHATTE?"

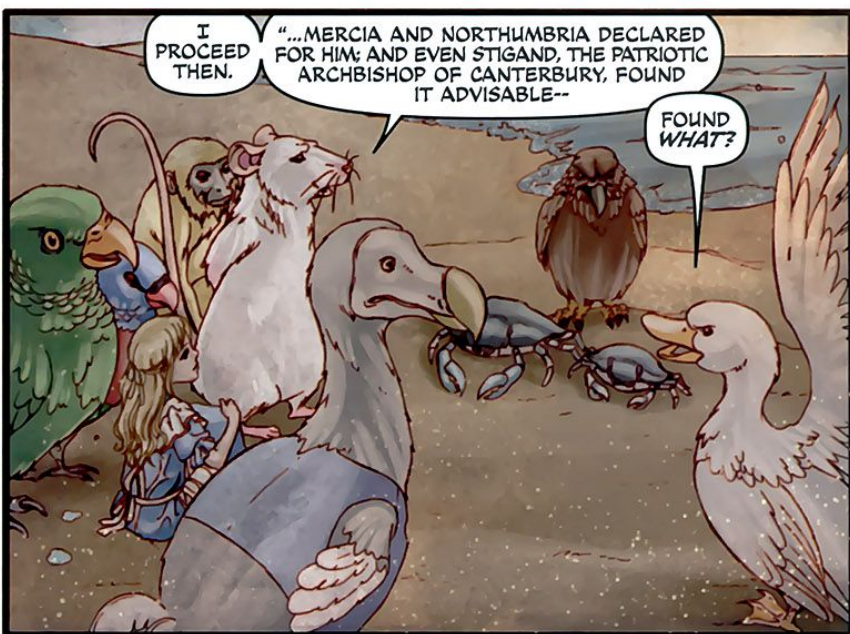
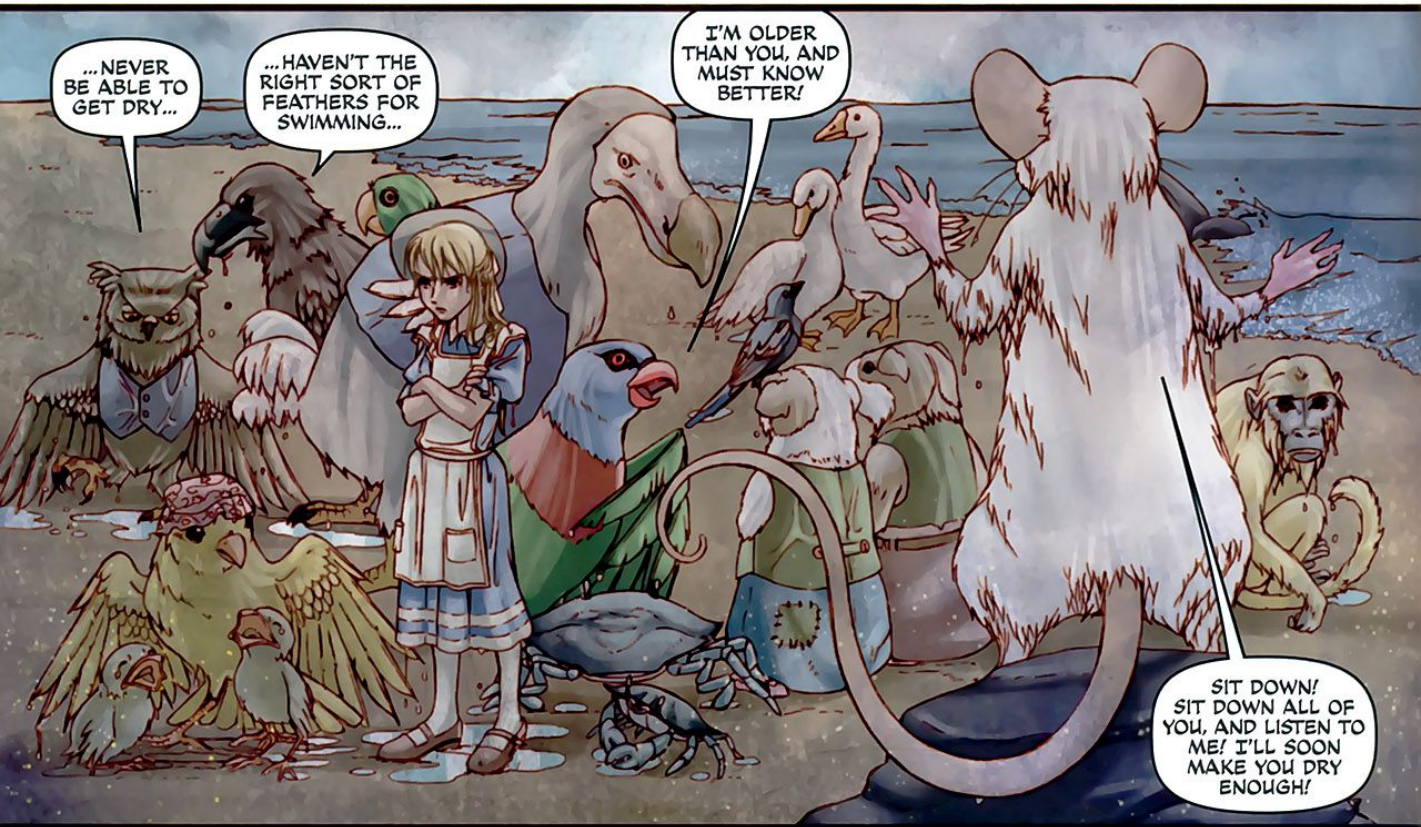


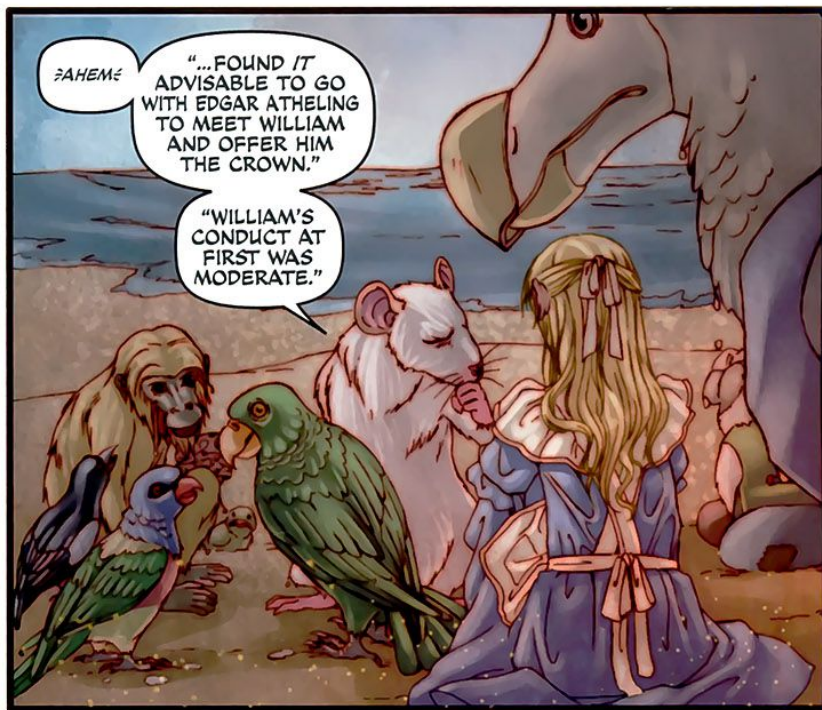
OH, I BEG YOUR PARDON! I QUITE FORGOT YOU DIDN'T LIKE CATS.



NOT LIKE CATS! WOULD YOU LIKE CATS IF YOU WERE ME?

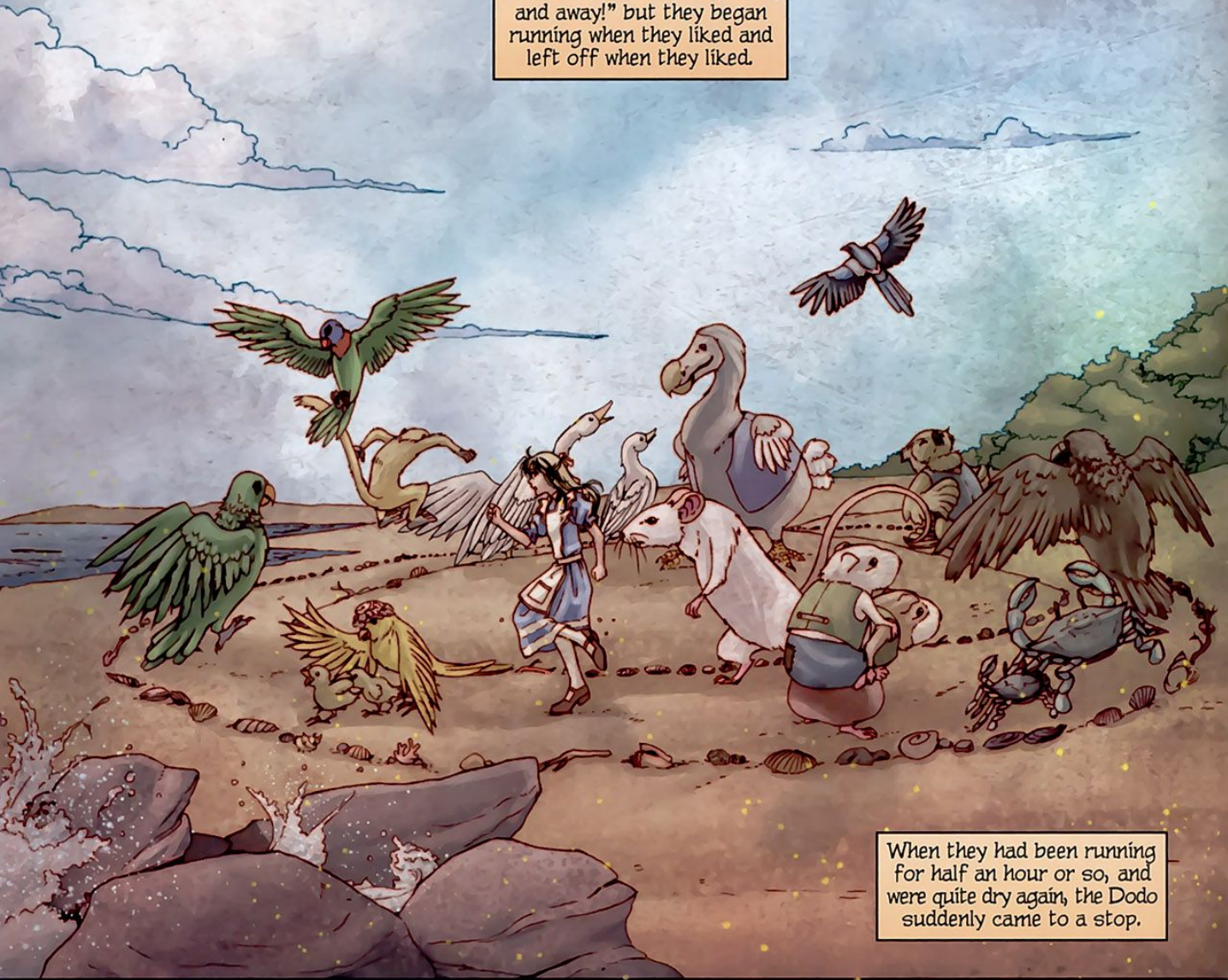






First, the Dodo marked out a race-course in a sort of circle, and then all the party were placed along the course, here and there.

There was no "One, two, three, and away!" but they began running when they liked and left off when they liked.

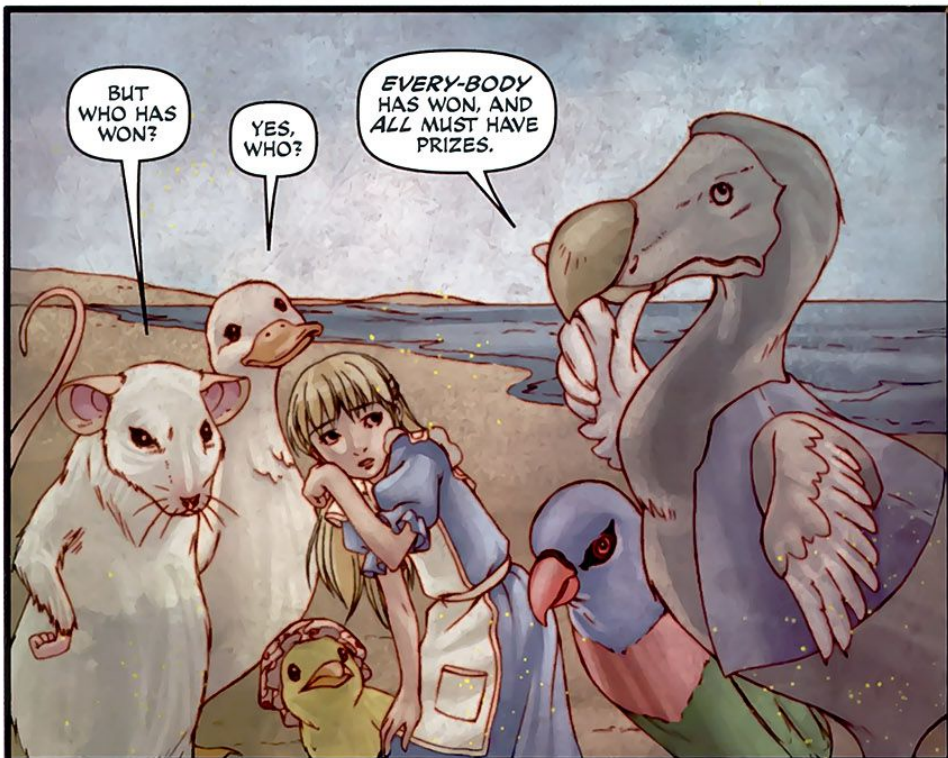


When they had been running for half an hour or so, and were quite dry again, the Dodo suddenly came to a stop.



STOP!

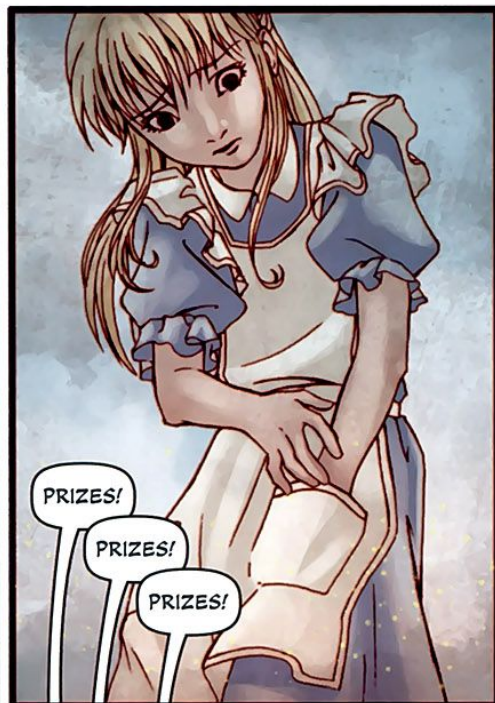
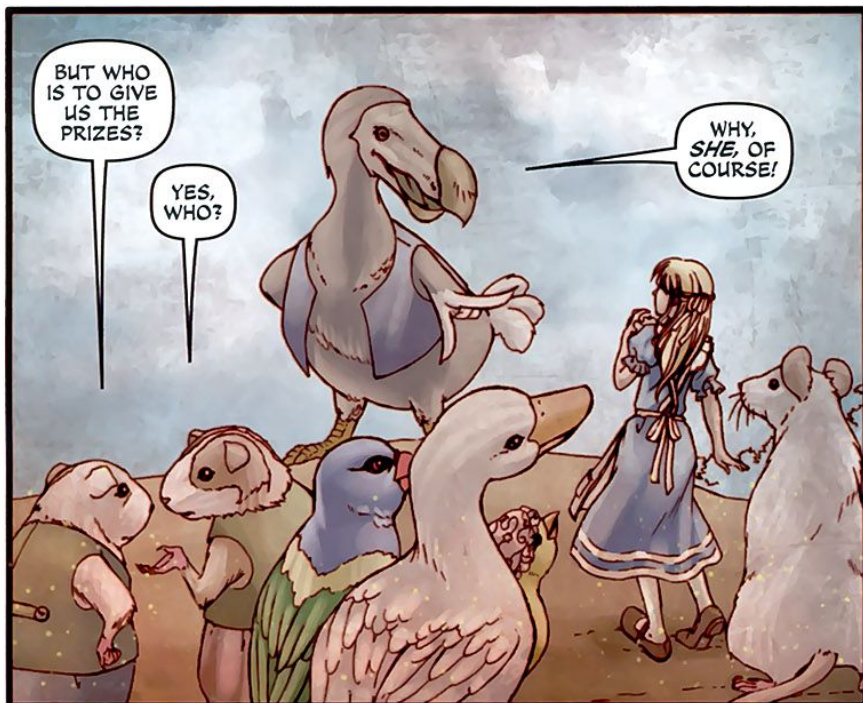
THE RACE IS OVER!

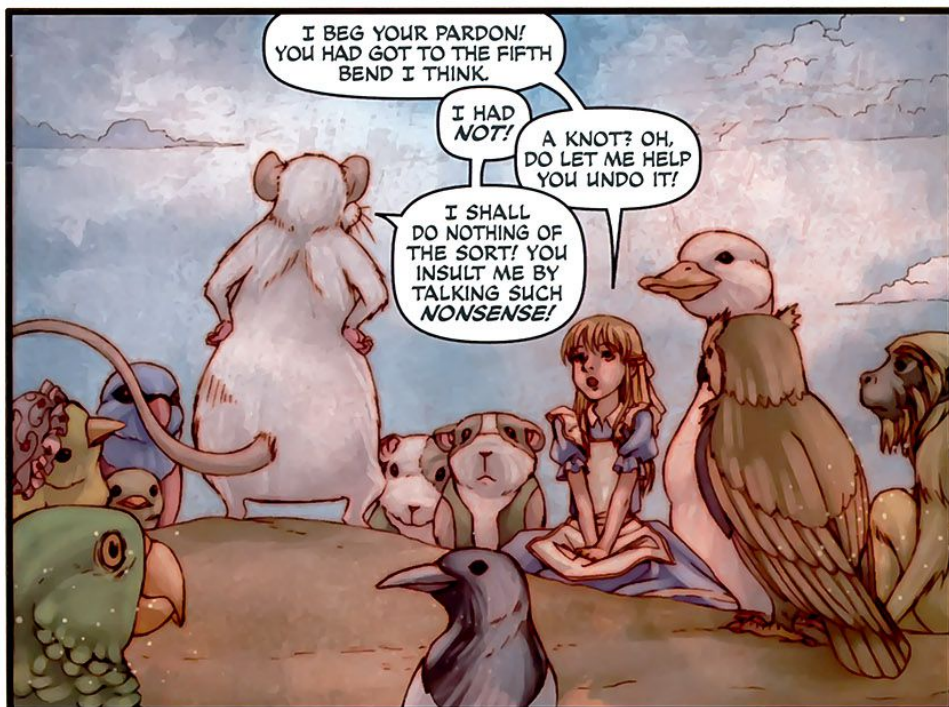
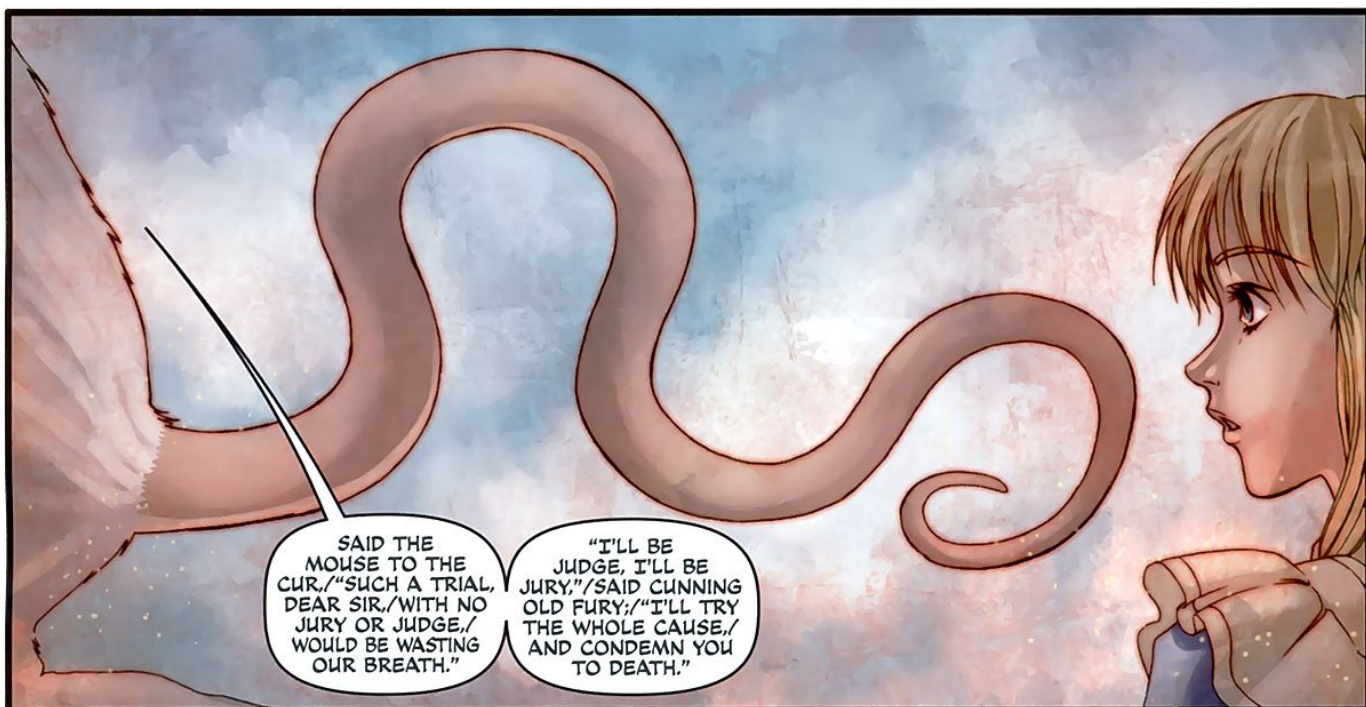
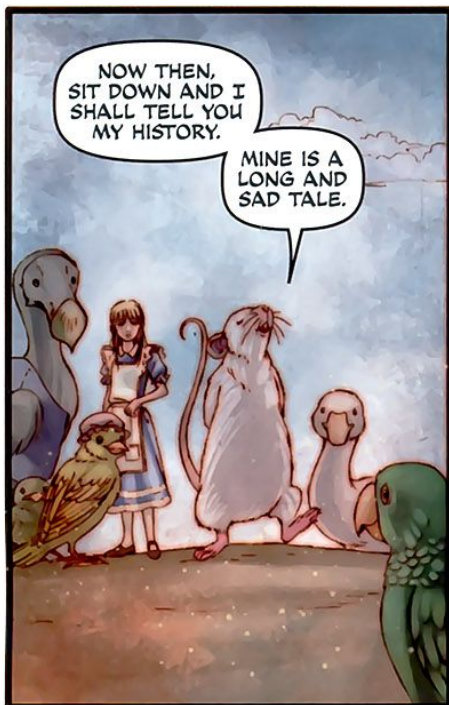


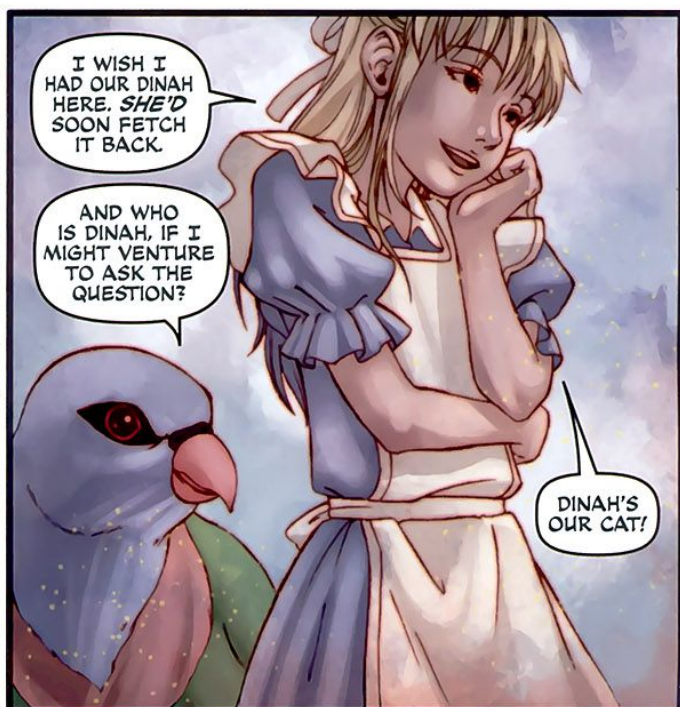
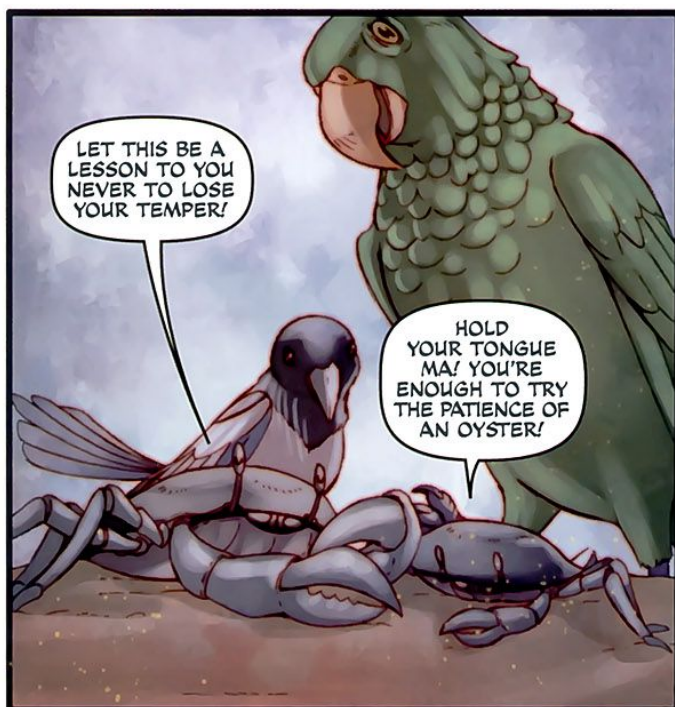
BUT WHO HAS WON?

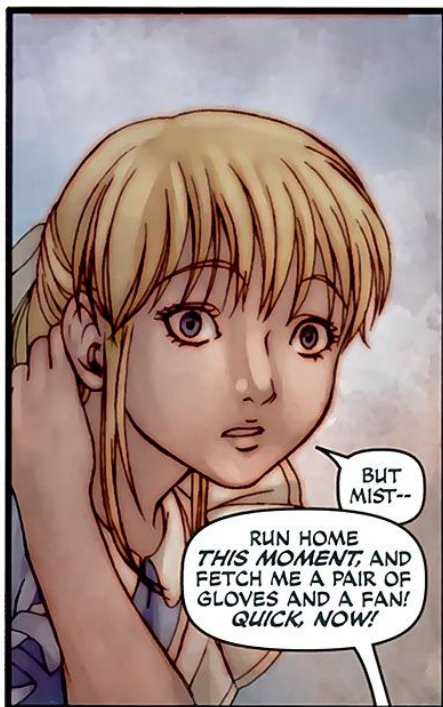
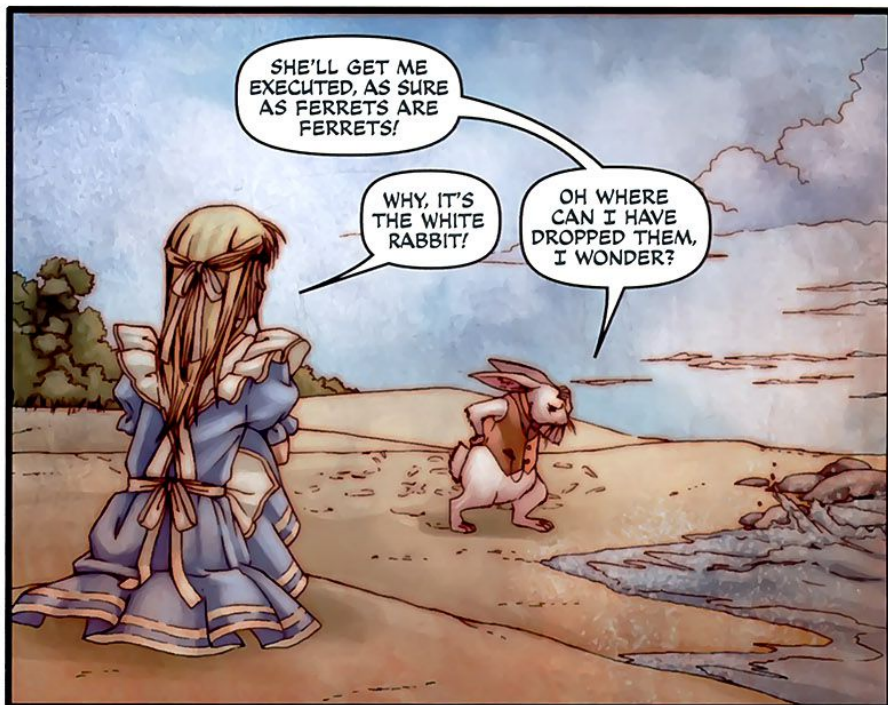
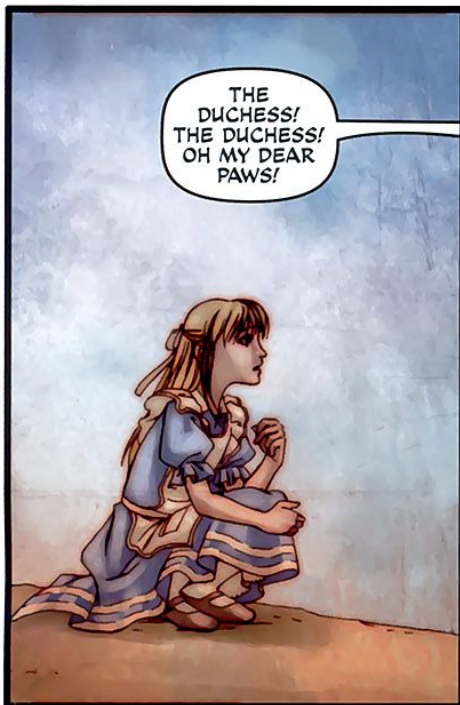
YES, WHO?

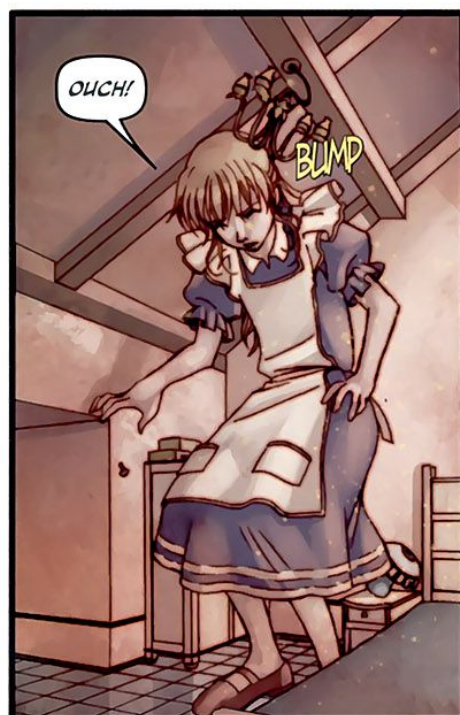
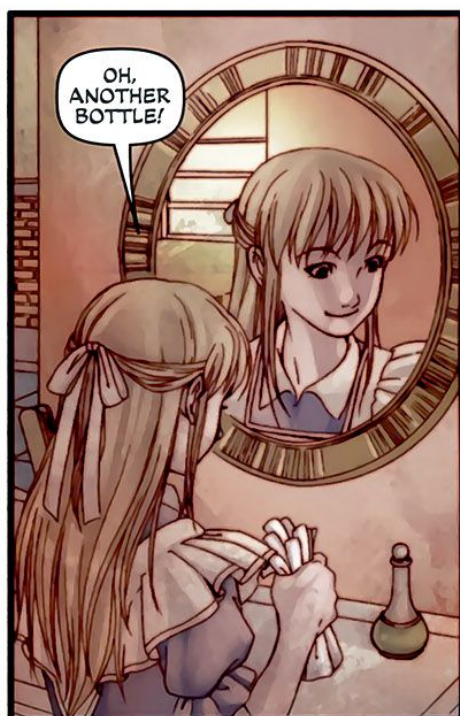
EVERY-BODY HAS WON, AND ALL MUST HAVE PRIZES.













KNOCK KNOCK

MARY ANN!
MARY ANN! FETCH
ME MY GLOVES
THIS MOMENT!

VERY WELL,
I SHALL GO
AROUND AND
GET IN BY THE
WINDOW!



THAT
YOU
WON'T!

AAAGH! **CRASSH**

PAT! PAT!
WHERE ARE
YOU?

SURE THEN,
I'M HERE! DIGGING
FOR APPLES, YER
HONOUR!



NOW, TELL
ME PAT, WHAT'S
THAT IN THE
WINDOW?

SURE,
IT'S AN
ARRUM, YER
HONOUR!

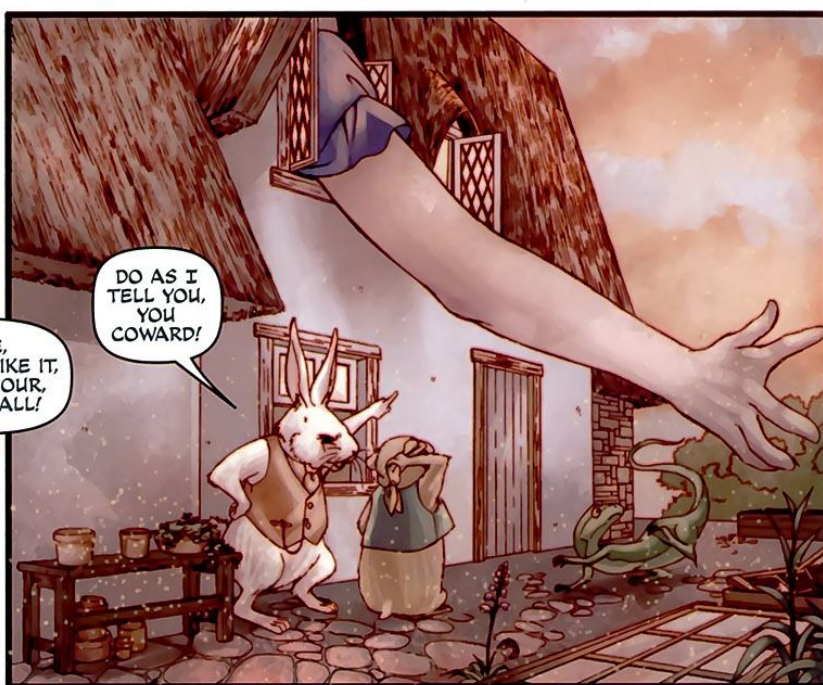
AN ARM
YOU GOOSE!
WHO EVER SAW ONE
THAT SIZE? WHY IT
FILLS THE WHOLE
WINDOW!



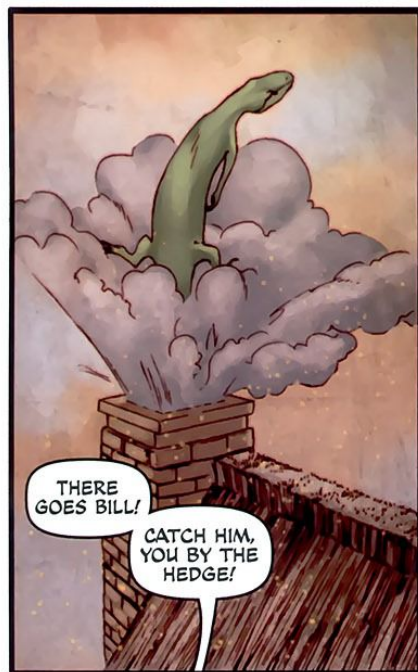
SURE IT DOES,
YER HONOUR: BUT
IT'S AN ARM FOR
ALL THAT.

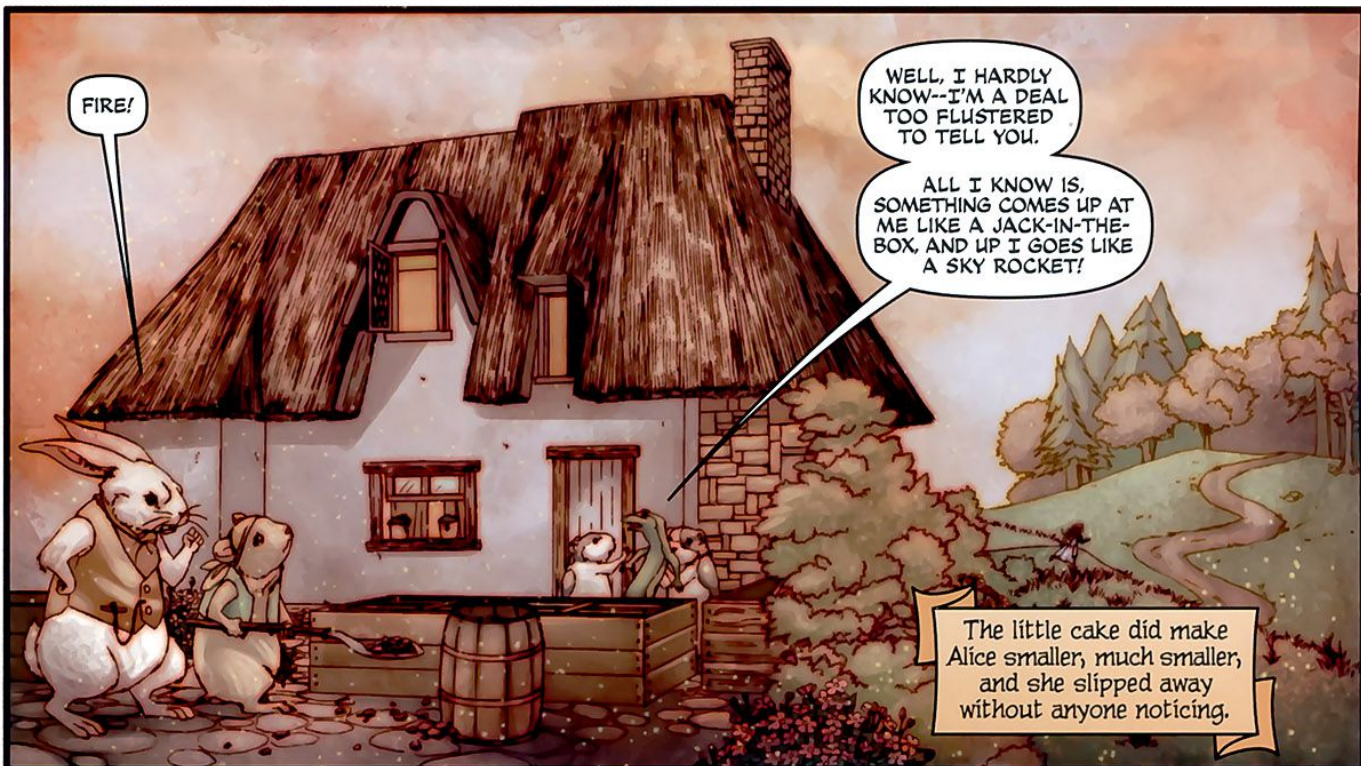
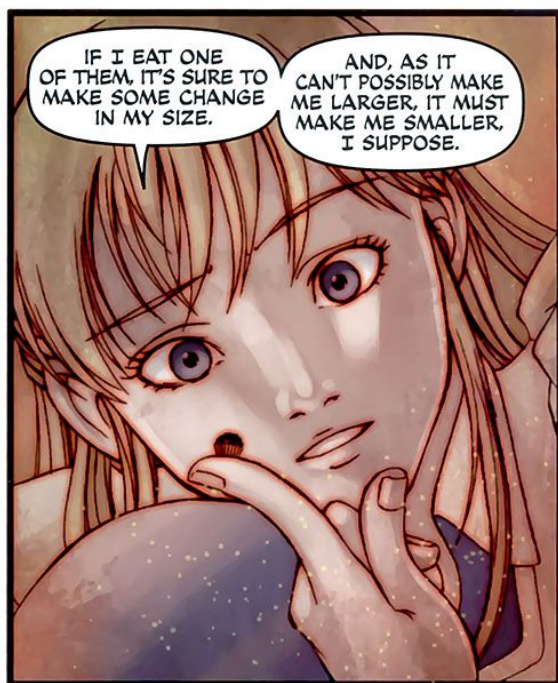
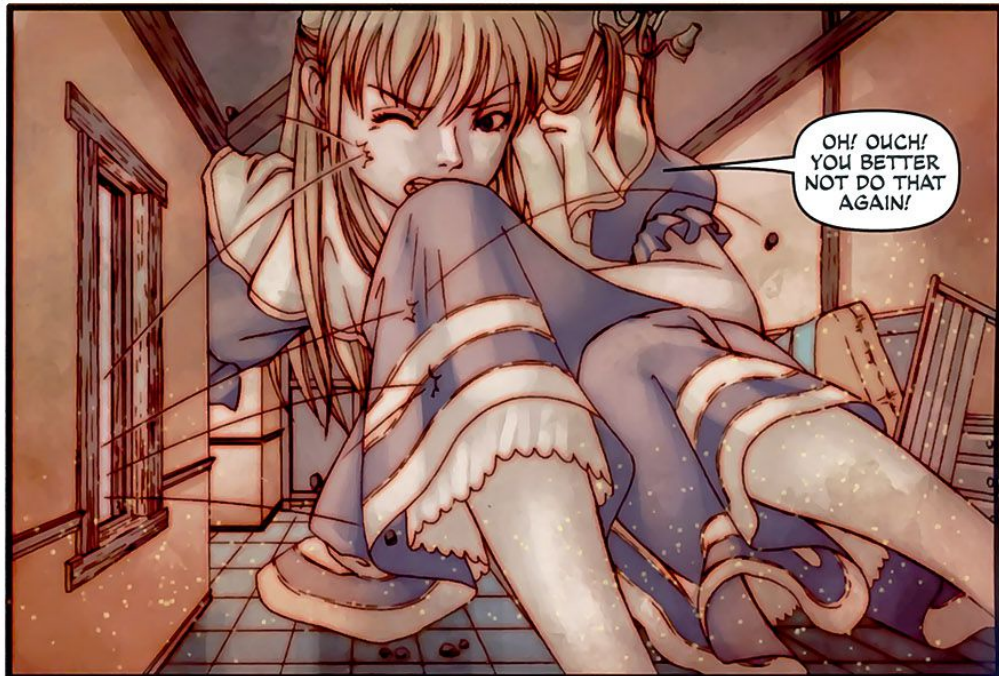
WELL IT'S GOT
NO BUSINESS
THERE, AT ANY
RATE: GO AND
TAKE IT AWAY!

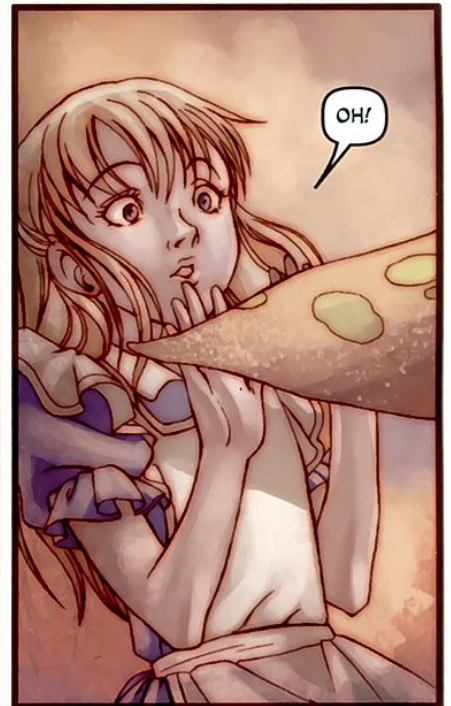
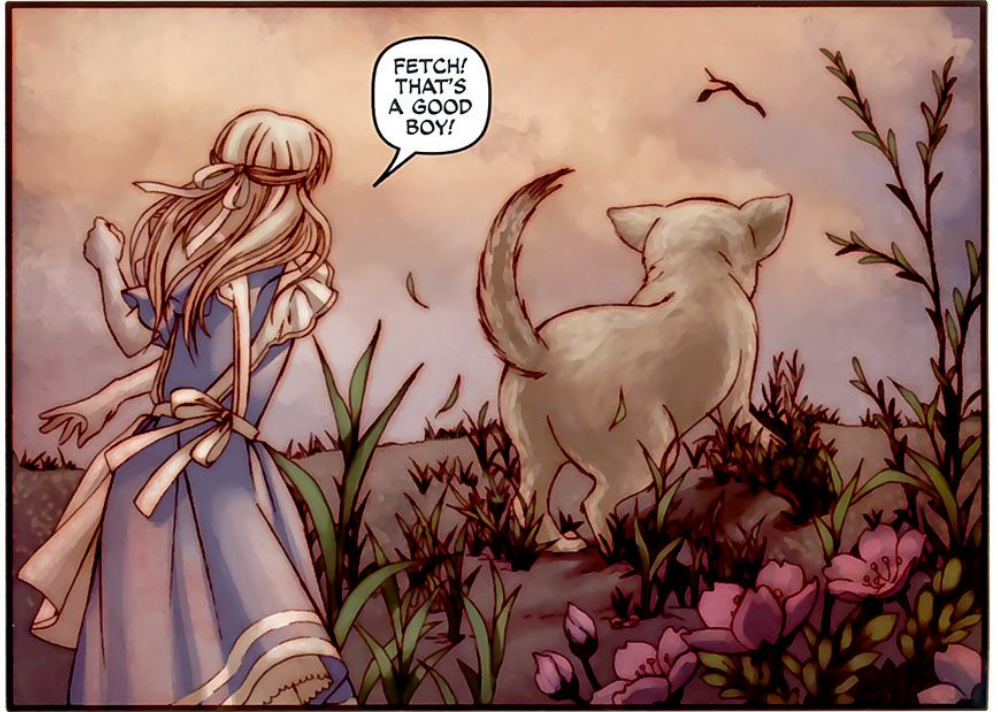
SURE,
I DON'T LIKE IT,
YER HONOUR,
NOT AT ALL!



DO AS I
TELL YOU,
YOU
COWARD!









WHO ARE YOU?

I-I HARDLY KNOW, SIR, JUST AT PRESENT--AT LEAST I KNOW WHO I WAS WHEN I GOT UP THIS MORNING.

BUT I THINK I MUST HAVE BEEN CHANGED SEVERAL TIMES SINCE THEN.



WHAT DO YOU MEAN BY THAT? EXPLAIN YOURSELF!

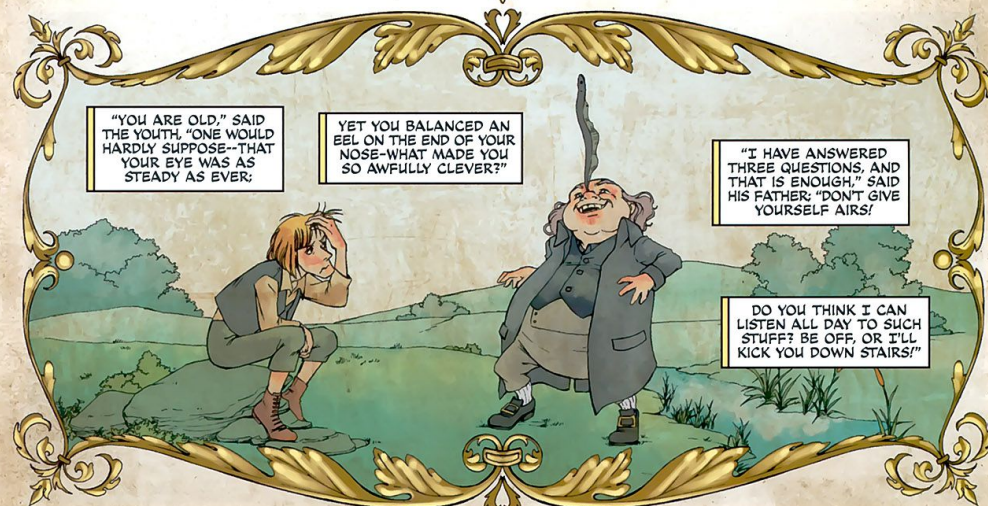
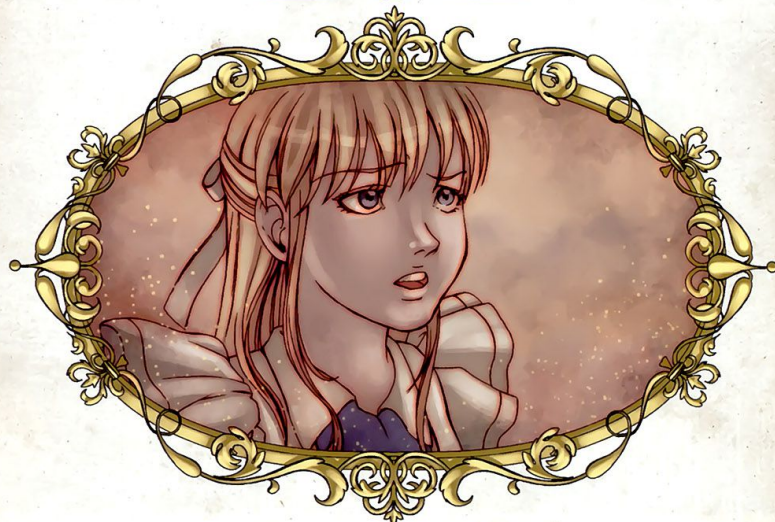
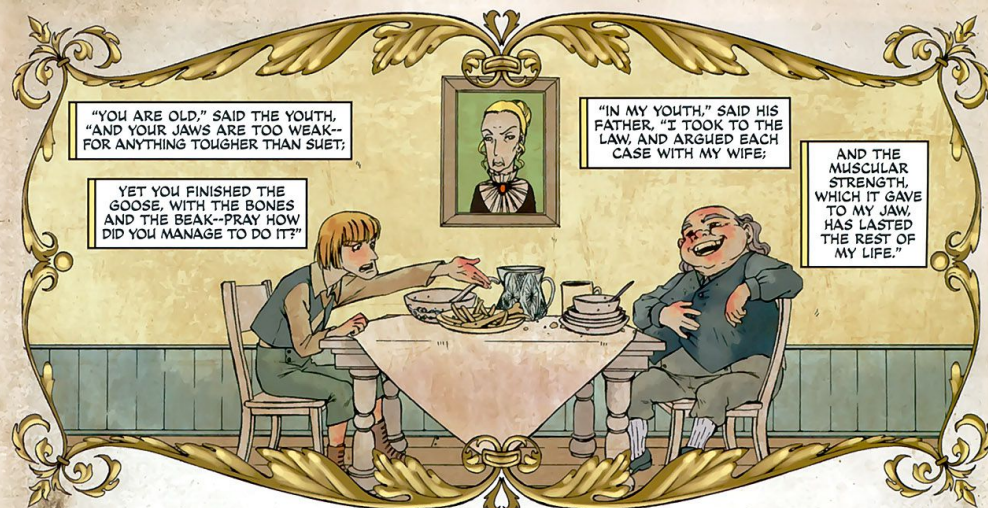
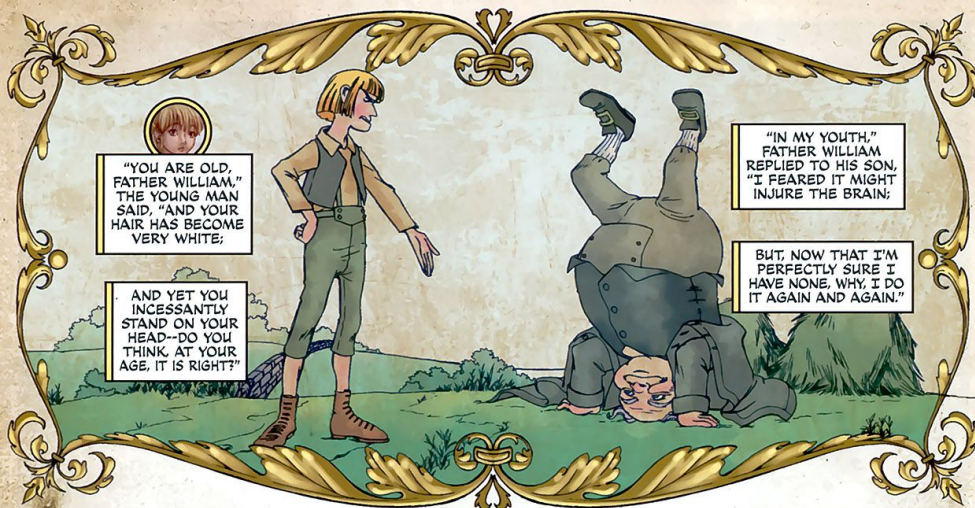
I CAN'T EXPLAIN MYSELF, I'M AFRAID, SIR, BECAUSE I'M NOT MYSELF, YOU SEE.

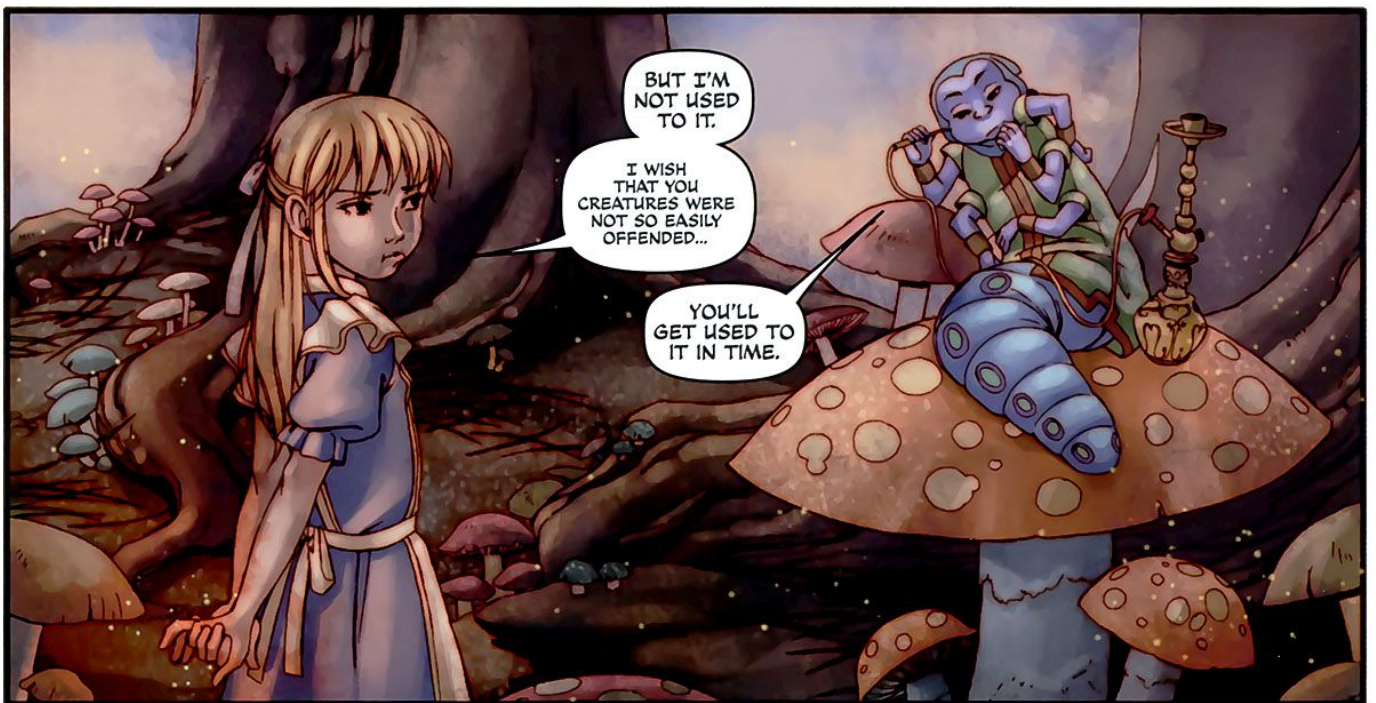
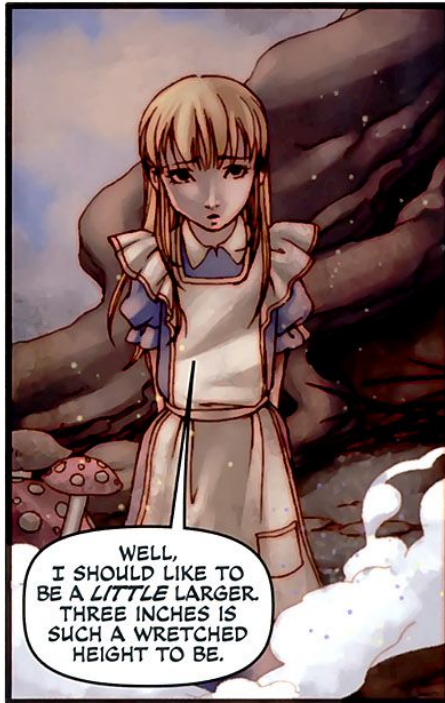


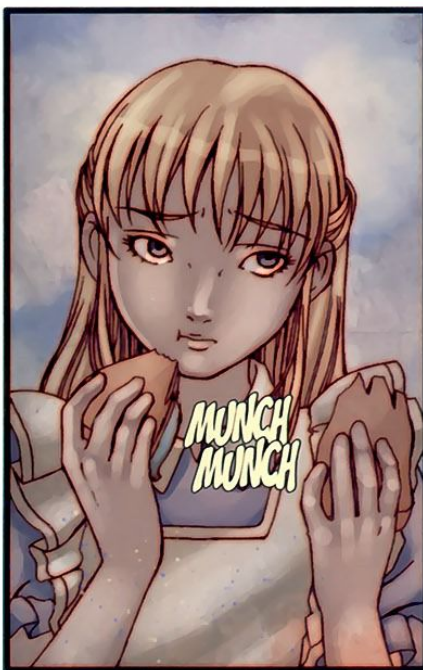
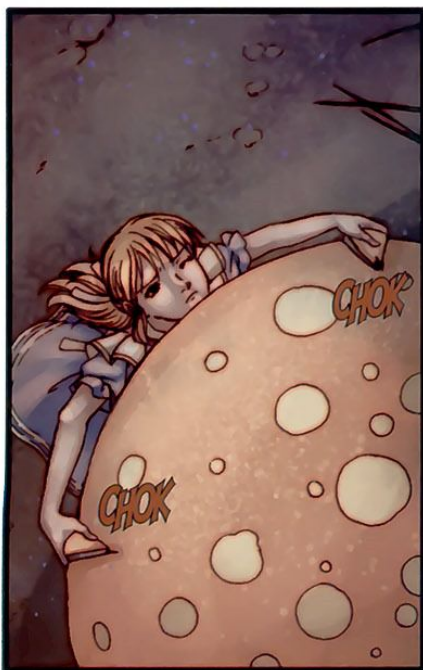
I DON'T SEE.

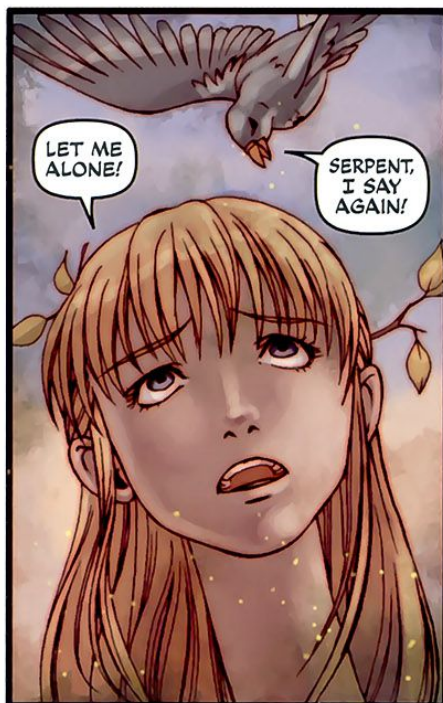
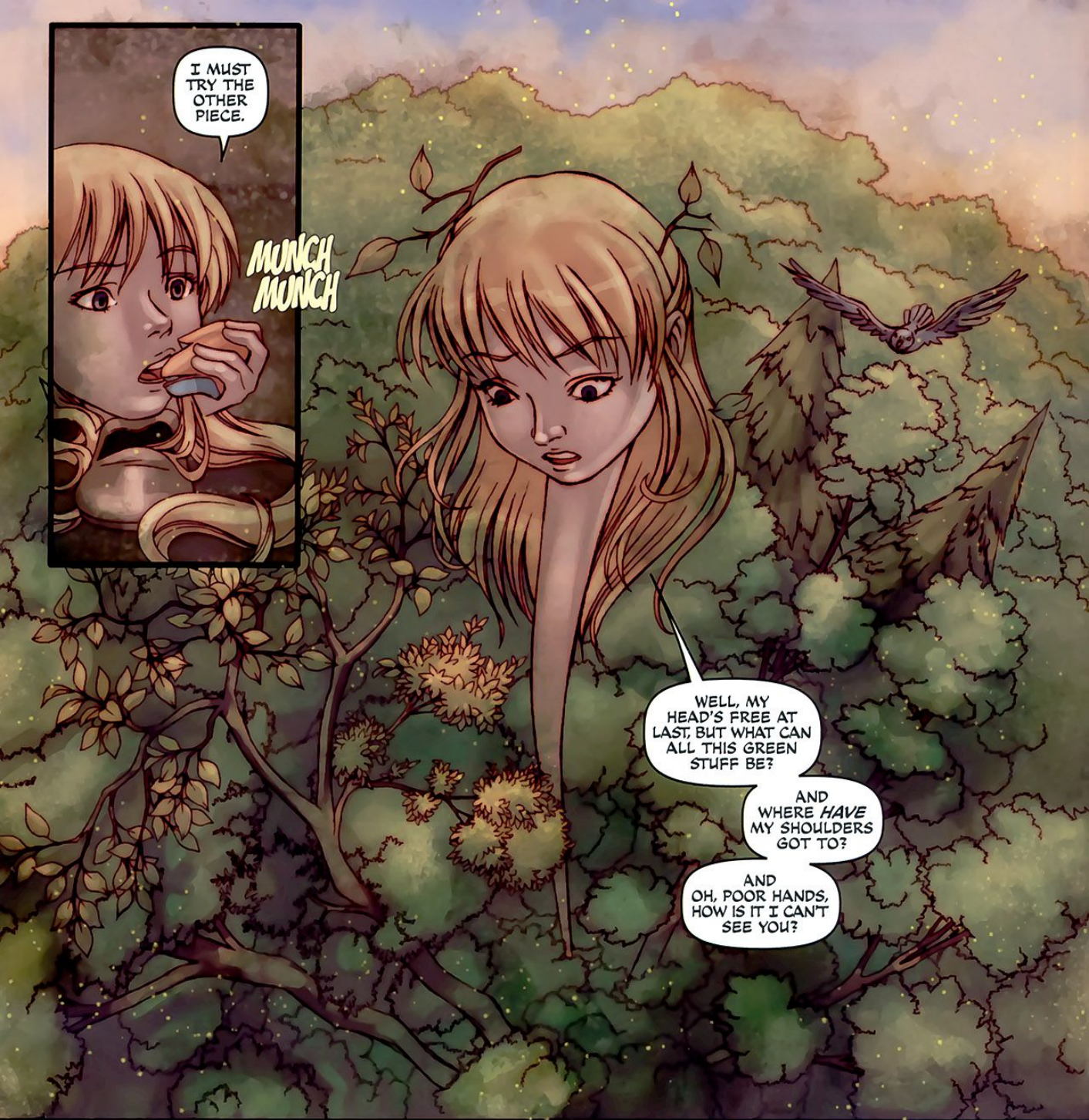
I'M AFRAID I CAN'T MAKE IT CLEARER, FOR I CAN'T UNDERSTAND IT MYSELF, AND BEING SO MANY SIZES IN ONE DAY IS VERY CONFUSING.

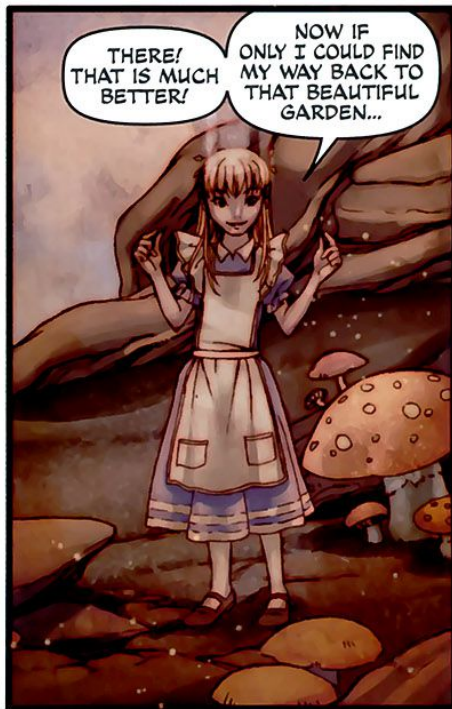
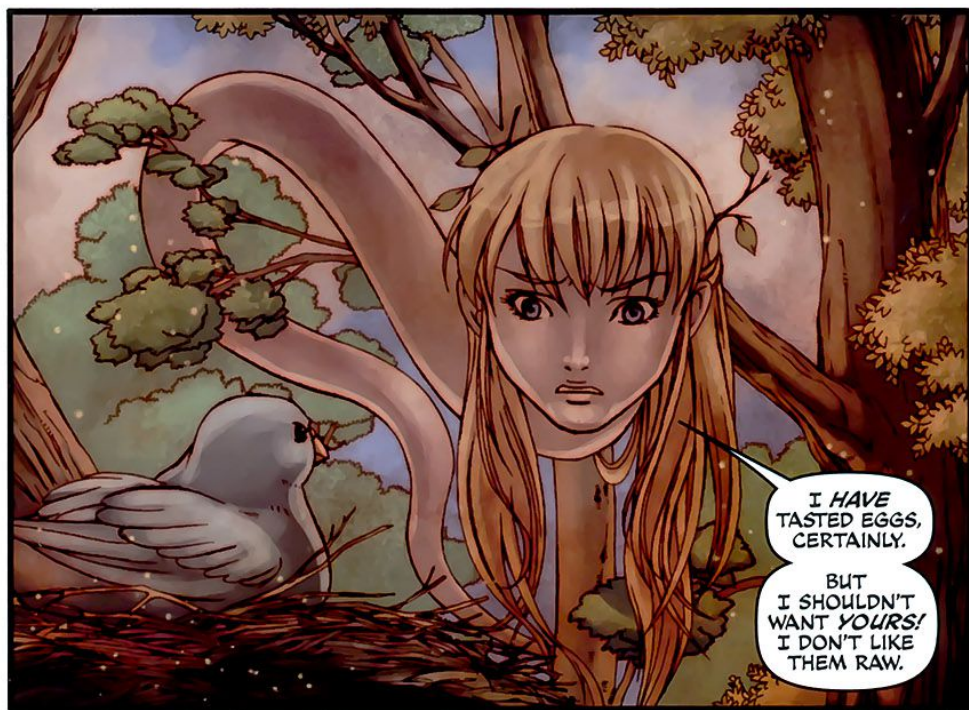


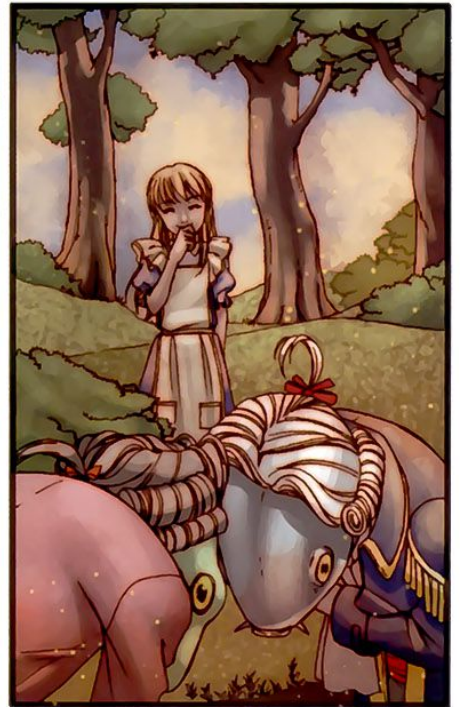


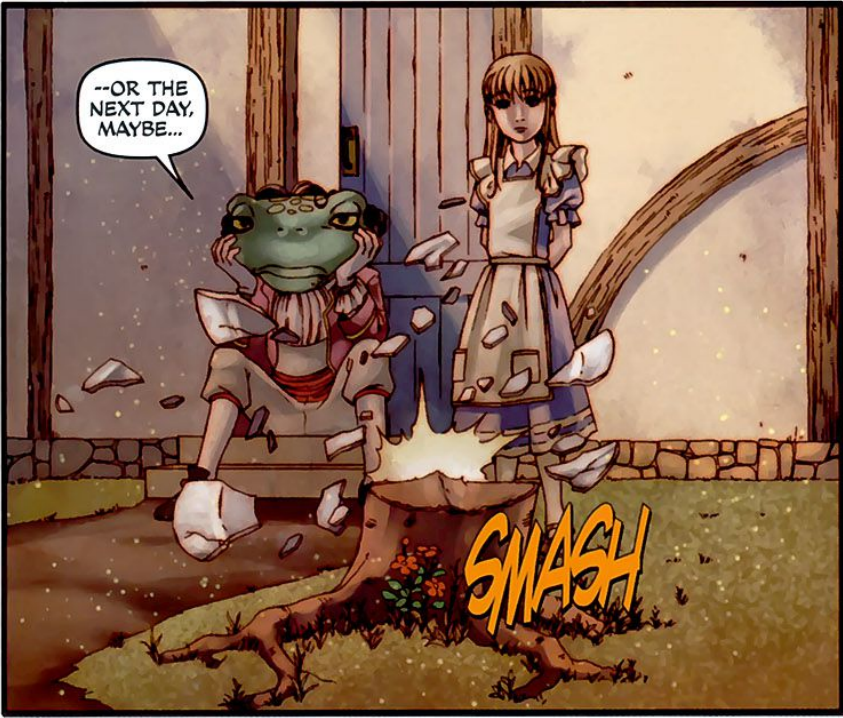














THERE IS
AH-CHOO
CERTAINLY TOO
MUCH PEPPER IN
THAT SOUP!



AH-TSHOO!
WAAAAAAAAAAAAH

PLEASE,
WOULD YOU TELL
ME, AH-CHOO? WHY
YOUR CAT GRINS
LIKE THAT?



IT'S A
CHESHIRE CAT,
AND THAT'S
WHY.

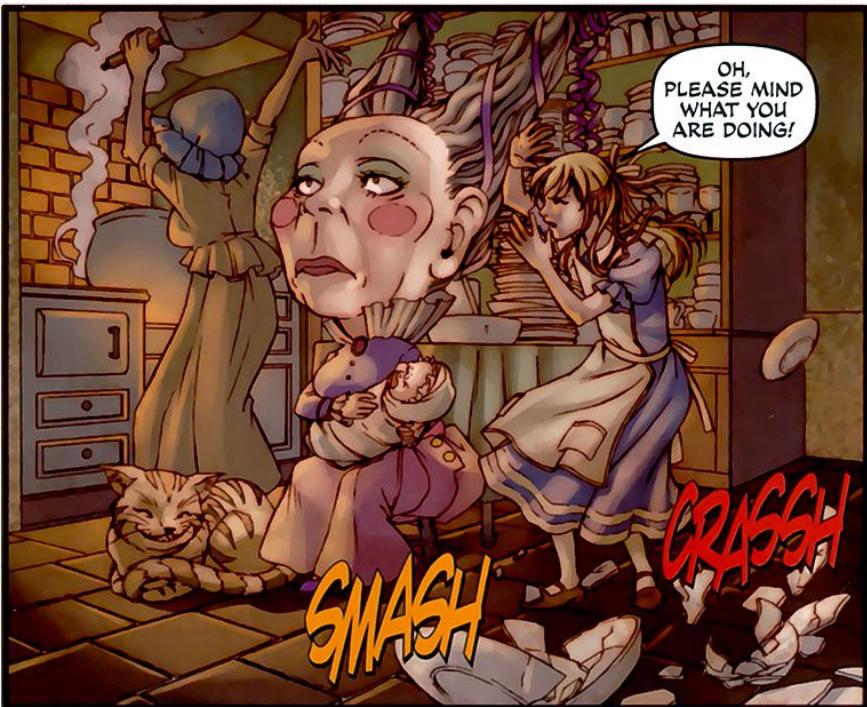


I DIDN'T KNOW
THAT CHESHIRE CATS
ALWAYS GRINNED; IN FACT,
I DIDN'T KNOW THAT
CATS COULD GRIN.



THEY
ALL CAN. AND
MOST OF
'EM DO.

YOU DON'T
KNOW MUCH
AND THAT'S
A FACT.



OH,
PLEASE MIND
WHAT YOU
ARE DOING!

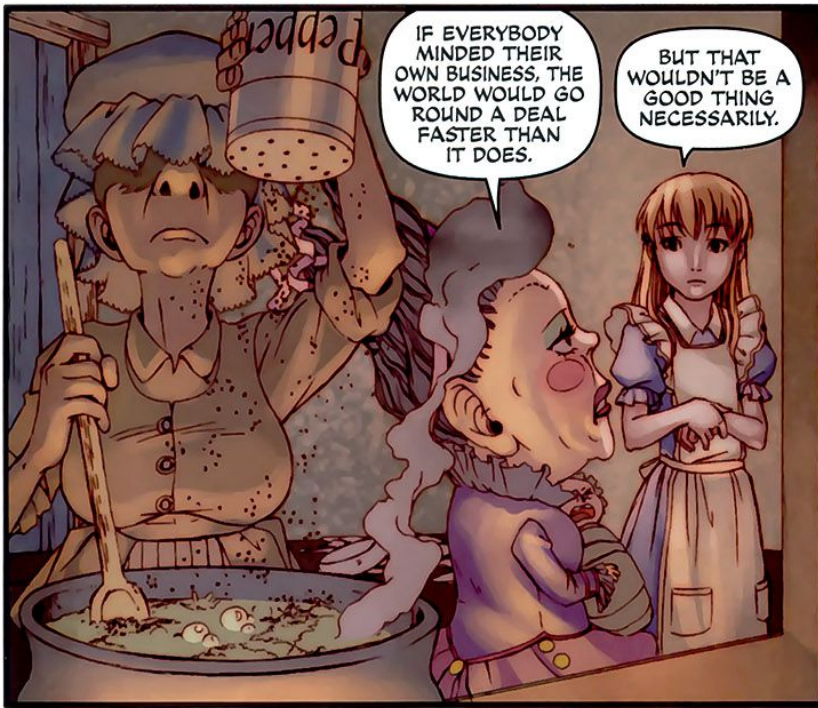
SMASH

CRASH



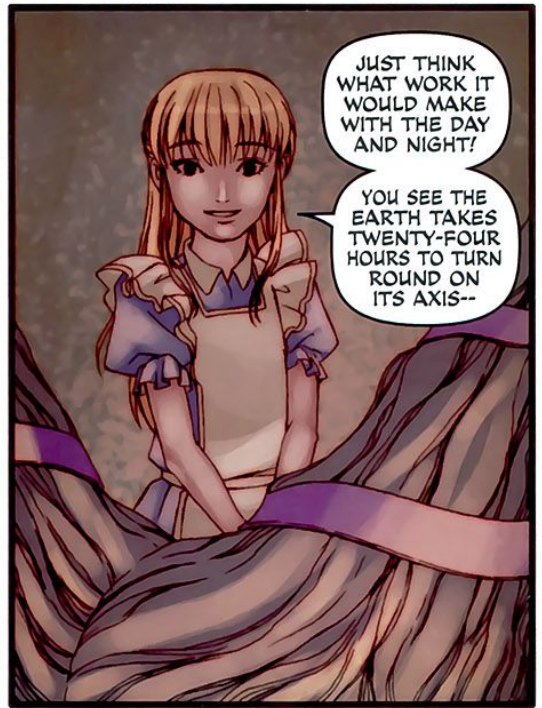
WASH

AND WATCH
OUT FOR HIS
LITTLE NOSE!



IF EVERYBODY MINDED THEIR OWN BUSINESS, THE WORLD WOULD GO ROUND A DEAL FASTER THAN IT DOES.

BUT THAT WOULDN'T BE A GOOD THING NECESSARILY.



JUST THINK WHAT WORK IT WOULD MAKE WITH THE DAY AND NIGHT!

YOU SEE THE EARTH TAKES TWENTY-FOUR HOURS TO TURN ROUND ON ITS AXIS--



TALKING OF AXES, CHOP OFF HER HEAD!



SPEAK ROUGHLY TO YOUR LITTLE BOY/ AND BEAT HIM WHEN HE SNEEZES/HE ONLY DOES IT TO ANNOY/BECAUSE HE KNOWS IT TEASES.



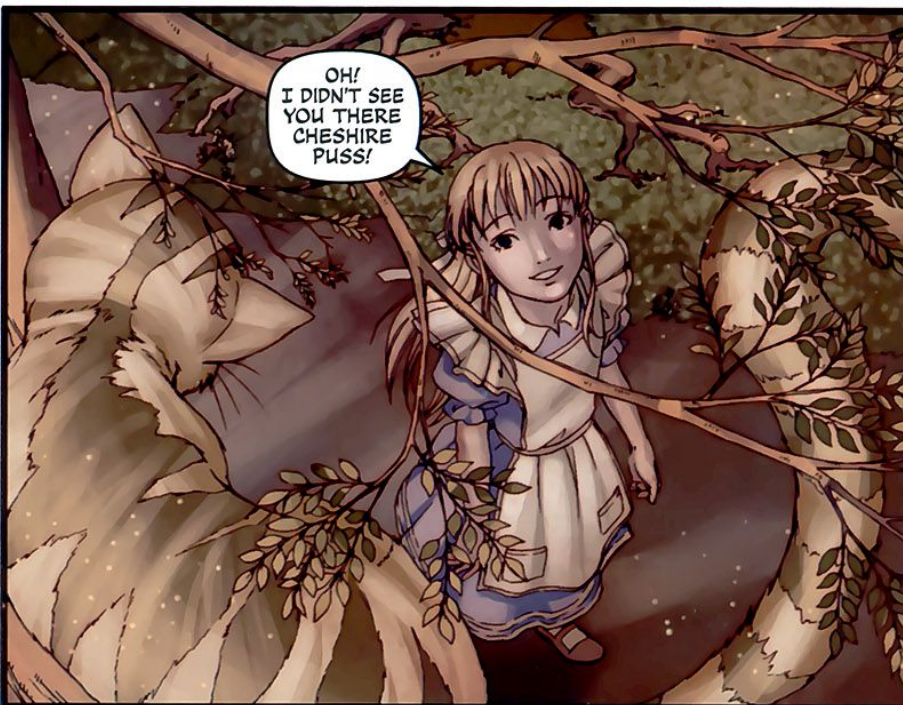
I SPEAK SEVERELY TO MY BOY/I BEAT HIM WHEN HE SNEEZES/FOR HE CAN THOROUGHLY ENJOY/ THE PEPPER WHEN HE PLEASES!



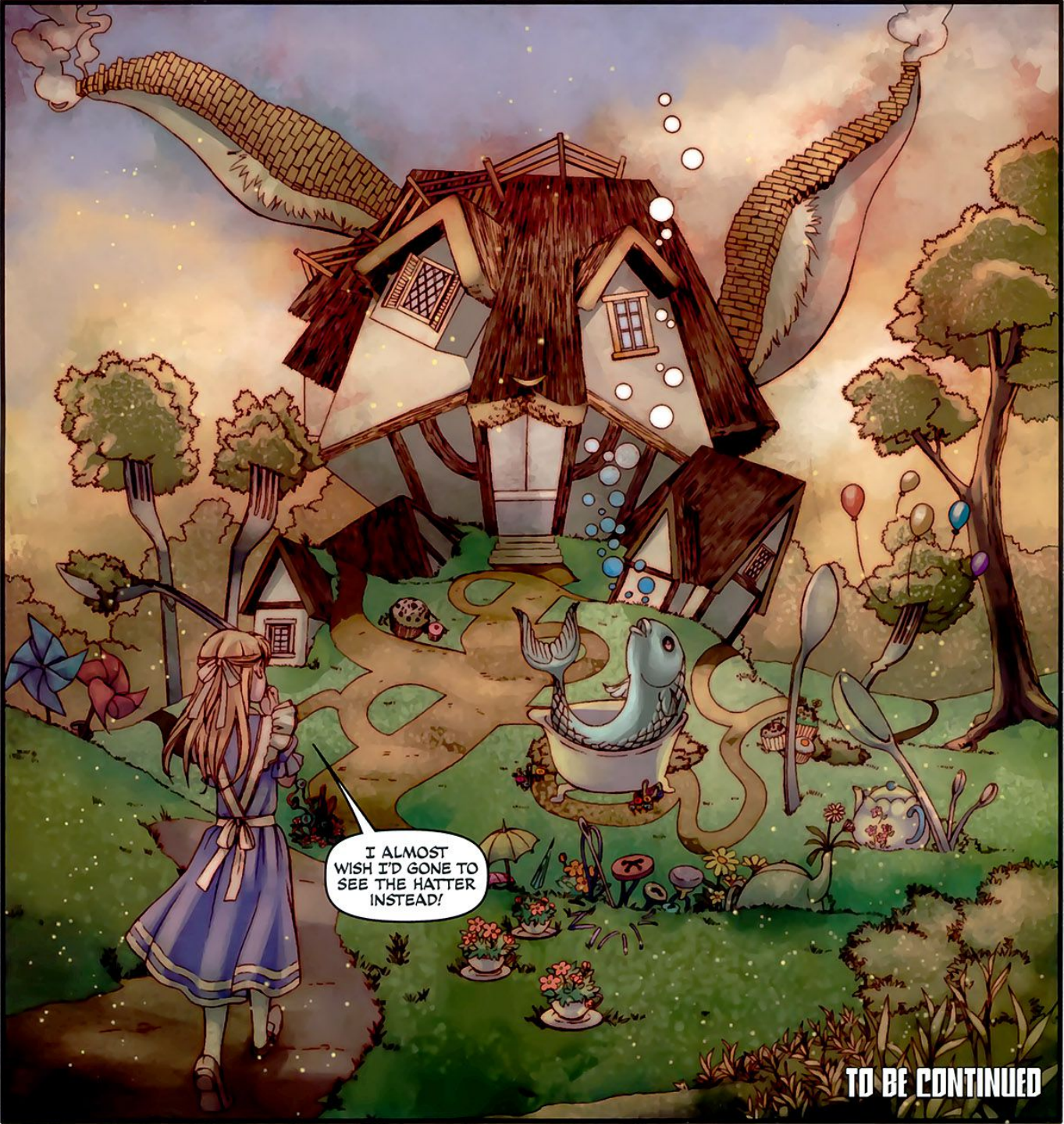
HERE! YOU MAY NURSE IT A BIT, IF YOU LIKE!



I MUST GO AND GET READY TO PLAY CROQUET WITH THE QUEEN.







All in the Golden Afternoon

"All in the Golden Afternoon" is Lewis Carroll's introductory poem in his book *Alice's Adventures in Wonderland* in which he recalls the afternoon on which he improvised the Alice in Wonderland story on a boat-trip from Oxford to Godstow, for the benefit of the three Liddell sisters, Lorina ('Prima'), Alice ('Secunda') and Edith ('Tertia').

All in the golden afternoon
Full leisurely we glide;
For both our oars, with little skill,
By little hands are plied
While little hands make vain pretence
Our wanderings to guide

Ah, cruel Three! In such an hour
Beneath such dreamy weather,
To beg a tale of breath too weak
To stir the tiniest feather!
Yet what can one poor voice avail
Against three tongues together?

Imperious Prima flashes forth
Her edict to 'begin it'-
In gentler tone Secunda hopes
'There will be nonsense in it!' -
While Tertia interrupts the tale
Not more than once a minute.

Anon, to sudden silence won,
In fancy they pursue
The dream-child moving through a land
Of wonders wild and new,
In friendly chat with bird or beast -
And half believe it true.

And ever, as the story drained
The wells of fancy dry,
And faintly strove that weary one
To put the subject by,
'The rest next time -It is next time!'
The happy voices cry.

Thus grew the tale of Wonderland
Thus slowly, one by one,
Its quaint events were hammered out -
and now the tale is done,
And home we steer, a merry crew,
Beneath the setting sun.

Alice! a childish story take,
And with a gentle hand
Lay it where Childhood's dreams are twined
In Memory's mystic band,
Like pilgrim's wither'd wreath of flowers
Plucked in far-off land



Creating Wonderland

THE COMPLETE ALICE IN WONDERLAND • Issue One, Page Two.
Script by Leah Moore and John Reppion

This is a three panel page with one wide letterbox type panel across the top of the page and then two tall panels under it. We have tried to open the layouts up as much as we can where we have the room, just so the backgrounds become a real feature of the story. We love how you handled the interior of the house on the tryout pages so we want to give you plenty of room to show off!

Panel One.

This is a wide panel with Alice crawling along the rabbit hole towards us. We can see the round bright shape of the rabbit hole entrance in the left background, and the rabbits backside going out of shot to the right in the right foreground. Between the rabbit hole entrance and the rabbit, the centre midground we have Alice crawling along on her hands and knees as she follows the rabbit. Roots hang down and brush against her face, and little bugs and beetles hurry out of her way as she passes by. She doesn't lo keen remotely scared. One caption from the narrator.

Cap: The rabbit hole went along like a tunnel, and then dipped suddenly down, so Alice had not a moment to think about stopping herself.

Panel Two.

This is a tall shot with Alice falling into shot at the top of the panel. She keeps falling for the next four panels, and we imagine that instead of her skirt inflating like the Disney film, that she should slowly tumble head over heels over the course of the four panels. We thought this would look like she was actually falling rather than floating, and it would enable her to reach out for objects at different angles making the panels more interesting to draw and read. In this shot she is just falling into shot, so maybe we can only see two thirds of her, with her feet still being up out of sight off panel top. She is reaching out to take a jar labelled "Marmalade" off a shelf she is falling past. The rest of the panel is a dark vertical tunnel, which has items of furniture randomly placed here and there on the walls. We had the idea that the items on these panels could prefigure the rest of the story, and kind of resemble things Alice might have herself at home (I think we stole this from the David Bowie film Labyrinth by the way). The walls are dotted with roll top desks, and little glass fronted cupboards and bookcases, it has tall grandfather clocks and rocking chairs. The shelves and cupboards have all kinds of things on them (apart from the marmalade Alice grabs) including a teapot, a cup and saucer, a top hat, a little toy rabbit with buttons for eyes, some playing cards, chess pieces, a nursery rhyme book, open at Humpty Dumpty, to name just a few. You don't have to fit them all in, but it would be cool if there were things to spot in each panel, and if those items were ones that cropped up again in the rest of the book. Some (like humpty dumpty) don't happen until issue 3 or 4 but that will be a nice thing to realise when you re-read it for the second time. One little thing we also thought of was that in each of the four falling panels there should be a framed picture somewhere of the Cheshire cat. They don't have to be in the same frame, or in the same place in the panel even. In the picture in Page Two Panel Two, it's the whole cat, in Page Two Panel Three, it is vanishing away, so we can see through part of it, in Page Three Panel One it's just the head that's left, and on Page Three panel Two it's just the smile. There are two captions from the narrator and one balloon from Alice.

Cap: She found herself falling down what seemed to be a deep well.

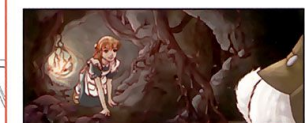
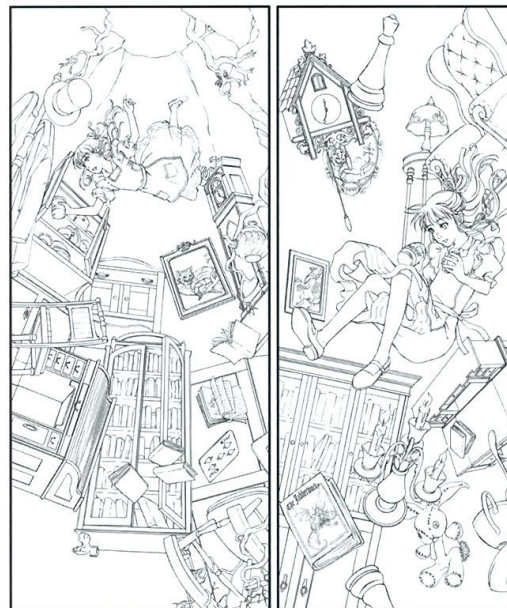
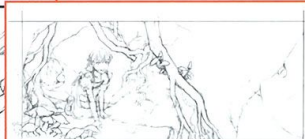
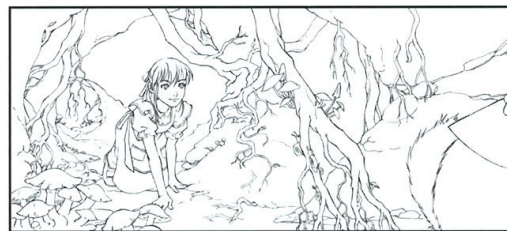
Cap: Either the well was very deep or she fell very slowly, for she had plenty of time as she went down to look about her.

Panel Three.

This is another tall panel, but Alice is further down the panel now. All the objects and pieces of furniture are different now, so we have an overstuffed armchair, a cuckoo clock, a candelabra, and other items dotted here and there. Maybe there's a framed print of a Gryphon or a copy of The Jabberwocky on a bookshelf. Alice is opening the jar of marmalade as she falls, peering into it to see if there is any actual marmalade inside. Her feet stick out towards the left now, her body turning as she falls. There are two balloons from Alice.

Alice: Well! After such a fall as this I shall think nothing of tumbling downstairs! How brave they'll all think me at home!

Alice: Why, I shouldn't say anything about it, even if I fell off the top of the house!



Left: Érica Awano's finished line art for page 2 of this issue

Top right: Érica Awano's rough layout for page 2 of this issue

Bottom right: PC Siqueira's final colors for page 2 of this issue

Notes for the art and colors by Leah and John

Firstly I'd like to say Hello Érica! We are really glad to have you working with us on this project, the samples you did look fantastic, and it will really help us with the scripting knowing the art is in a safe pair of hands! If you need any further reference or inspiration then the original illustrations by John Tenniel are fantastic. The character faces are so weird and unsettling, and the whole vibe is that little bit darker than the Disney Alice we all know and love. The other person I had floating about in my head was Arthur Rackham although his style is obviously more scratchy and busy, where yours is really clean. I just liked the darkness of his drawings, especially the nursery rhymes, and fairy stories, there's a sense of menace there. Obviously quite a lot of Alice's adventures are not at all menacing, but there are parts where things become a bit strange, so maybe bear Rackham in mind for those bits?

For the colorist (these notes were made before PC Siqueira was selected for the project): We would love it if the colouring on this book was very old fashioned looking. The watercolour illustrations you can find in some editions of the book have really nice washed out pastel palettes to them, or maybe like the hand tinted Victorian photographs? I think because we have no time of day (Alice jumps about in space and time so much there's no sunset or night time really, so the light source is usually just a bright sunny day) and because Érica's style is so lovely and clean, we could get away with doing quite simple colouring and shading. I think watercolour is the best way to describe it.



*"What is the use of a book," thought Alice,
"without pictures or conversations!"*

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The Complete Alice in Wonderland #1 \$4.99 US